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REVISITING ART AND CRAFT EDUCATION IN THE 21ST CENTURY

ADRIANA JORITA DE MASCARENHAS TAVARES

A THESIS SUBMITTED TO THE UNIVERSITY OF HUDDERSFIELD IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTERS OF ARTS IN RESEARCH.

SCHOOL OF ART, DESIGN & ARCHITECTURE UNIVERSITY OF
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Abstract

This practice-led research focused on identifying the affect of teaching methods identified from The Revolution of Child Art using the Child Art Collection, an archive based at the Yorkshire Sculpture Park. In particular, the report focuses on self-expression, creativity and innovation involved in art education.

Marion Richardson and Franz Cizek are pioneers of The Revolution of Child Art, and as such I have investigated teaching methods and work environments that they became famous for, Mind Pictures, Word Pictures and the encouragement of playfulness.

The modern day applicability was investigated via workshops and my practice. It was concluded that the impact on art education is fundamental to encouraging true self-expression and creativity. Artwork from children during the workshops, and a bespoke hand-tufted collection of footstools and rugs demonstrated this point, however, it was naïve to presume that teaching methods from 80 years ago could be simply implemented in today's education system. Instead, I found variations and amendments were necessary to facilitate the implementation of such methods.

Furthermore, key developments in research were identified that can contribute significantly to this vastly understudied area. I found that the inner-eye is vital for creativity, yet has been understood incorrectly and thus is a key area for future research. Additionally, a cycle of value, appreciation and confidence dictates the correlation between such teaching methods and self-expression and creativity.

This report has, without doubt, demonstrated that the utilisation of teaching methods from within The Revolution of Child Art, with some amendments, can improve self-expression, creativity and innovation in art education as well as modern day practitioners.

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List of Abbreviations

Dudley Girl's High School	DGHS
Inner London's Education Authority	ILEA
National Art and Design Saturday Club	NADSC
National Arts Education Archive	NAEA
Yorkshire Sculpture Park	YSP

Preface

The research conducted in this thesis was derived from developments within my Undergraduate Degree. My Final Major Project during my Undergraduate studies aimed to promote children's drawings and bring value to them. I ran a series of workshops with GCSE pupils in the hopes that I could instil experimentation, play and innovation to their drawings. To bring value to their drawings and promote the project I translated the original drawings created by the pupils into high-end bespoke rugs. The integrated story that evolved from the project enabled me to showcase innovative rug designs to the design industry as well as promote craft education through the valuing of children's drawings. This story was key to conversations held at various shows that I exhibited at following the completion of my degree, such as: New Designers, Edinburgh Contemporary Crafts, Great Northern Contemporary Craft Fair and The Flooring Show. There was a large response through the direct conversation I had with people, drawing them in with the products and explaining the background story. This promotion subsequently revealed the project had social and commercial viability. There were many avenues promoting the concept and recognising the value behind the project, which attracted new audiences. Hence, for my postgraduate studies I wanted to draw on this experience and investigate the intrinsic values that were created from the children's drawing in the wider context of child art.

1. Chapter One: Introduction

Art and Craft Education is in decline within the United Kingdom. The current education system's prioritisation of STEM subjects, paired with austerity measures and budget cuts, is drastically reducing the perceived value of arts education. I propose to analyse teaching methods drawn from research at the National Arts Education Archive (NAEA) at Yorkshire Sculpture Park to identify prominent pioneers and teaching methods involved in the Revolution of Child Art. The Revolution of Child Art captured the notions of how children could harness their organic feelings, which intrinsically brought value to child art, rather than expecting a child to imitate the aspirations of an adult. The teaching methods, captured from the Revolution of Child Art, will be further scrutinized to test their applicability within contemporary art education, to analyse the impact on self-expression and creativity within my own practice and workshops with school children at a Saturday Art Club hosted by the University of Huddersfield. This is vital, as I believe that teachers are attempting to 'reinvent the wheel', rather than use methods that have already been proved successful in the past.

Firstly, in chapter two, I will review archival literature drawn from the NAEA, namely the Child Art Collection that encompasses the Revolution of Child Art. This research explores how educationalists recognise that 'play' is vital in enhancing creativity and self-expression.

Chapter three will look at two key figures within the Revolution of Child Art: Marion Richardson and Franz Cizek. I will analyse their key teaching methods, before testing and applying them in a series of workshops. The workshops are analysed for qualitative feedback and identify their impact on children's artwork, creativity and self-expression.

Fundamentally, this practice-led research will harvest the research and findings to develop my practice with the production of a collection of bespoke hand-tufted rugs and footstools. I will analyse the impact that research into the Revolution of Child Art has had on my practice before concluding and summarizing my results in relation to the research enquiry.

My research focuses on three interconnected areas: archive, workshops and my practice. The research problem can only be solved when an amalgamation of the three exist.

2. Chapter Two: Literature Review

2.1 The National Arts Education Archive

The National Arts Education Archive (NAEA), at Yorkshire Sculpture Park (YSP), was established in 1985 to preserve documents relating to developments within art education. Consequently, the NAEA holds significant information about the conditions of teaching practices during the 19th and 20th Centuries and revolutionary educationalists that changed the rules of the game. Despite being comprised of 60,000 items from 70 collections, all items share the common theme of progressive change within art education. The collection fundamentally has two aims. Firstly, giving a creative stimulus to promote child art and secondly, ensuring these pedagogical developments are not forgotten. This collection is not only significant to YSP and NAEA, but to art education more broadly, as there is no collection that mirrors its scale.

The Child Art Collection amalgamates children's artwork and is comprised of papers, drawings and documentary evidence of progressive teaching reforms. It is one of the core collections held at the NAEA. The Child Art Collection houses work mainly from within Europe; however, some work from America, Canada and Australia is included due to the promotion of ideas from key theorists such as Roger Fry, Alexander Barclay-Russell, Alec Clegg and Herbert Read.

Amongst the first of the collections to be obtained were Alexander Barclay-Russell, Wiltshire Library and Museum Service Collection, sourced by John Morley. These collections focus on two main philosophies: Child Art and Basic Design movements. Following these collections, Marion Richardson's cupboards and screens, which were painted by her pupils at Dudley Girl's High School (DGHS) (1917-1930), were donated. Adding to the collection came Franz Cizek and the Inner London Education Authority (ILEA), and makes up some of the largest collections housed at the NAEA. All of the collections contain several thousand paintings and drawings from the early 20th Century.

The NAEA is a fundamental area of research for The Revolution of Child Art. It houses many collections that enable researchers, like myself, to take inspiration and utilise what already exists within the development of art education. The Child Art Collection enables me to underpin elements of information from a wide variety of sources, looking at original drawings created by children, lesson plans and documentary evidence of teaching methods used.

Patrick Bill, known as Bob and Roberta Smith, is a 21st Century pioneer in the

promotion of art and craft education. He has currently been working alongside the NAEA to curate *Art for All* an exhibition currently on display at YSP. His understanding is that art education is under threat; not only by government cuts but the ideology that art is not important for social well being and the economy. Art and Craft Education provides an opportunity to take influence from artists, practitioners and educationalists to enlighten and influence the ways in which we can reform education to promote intrinsic values behind child art (Romans, 2005). The exhibition uses archival materials from the NAEA to showcase progressive projects in art and design education.

For example, the education reforms that occurred in the 1930s questioned the teaching methods in existence. Stuart MacDonald (1970), who wrote the highly influential book *The History and Philosophy of Art Education*, identified a core reason for the change. Art lessons were repetitive, encouraging reproductions and accurately copied drawings (MacDonald, 1970). Consequently, every child demonstrated the same skills in the production of artifacts. This style of teaching was unimaginative, organized in narrow academic limits and prevented the child's natural ability to be creative, thus stifling innovation (Gibbs, 1947).

Figure 2.1, from Stuart MacDonalds 'Before and After the Revolution' highlights the strict instructions and exact copying techniques utilised to improve the child's skill level prior to the revolution.

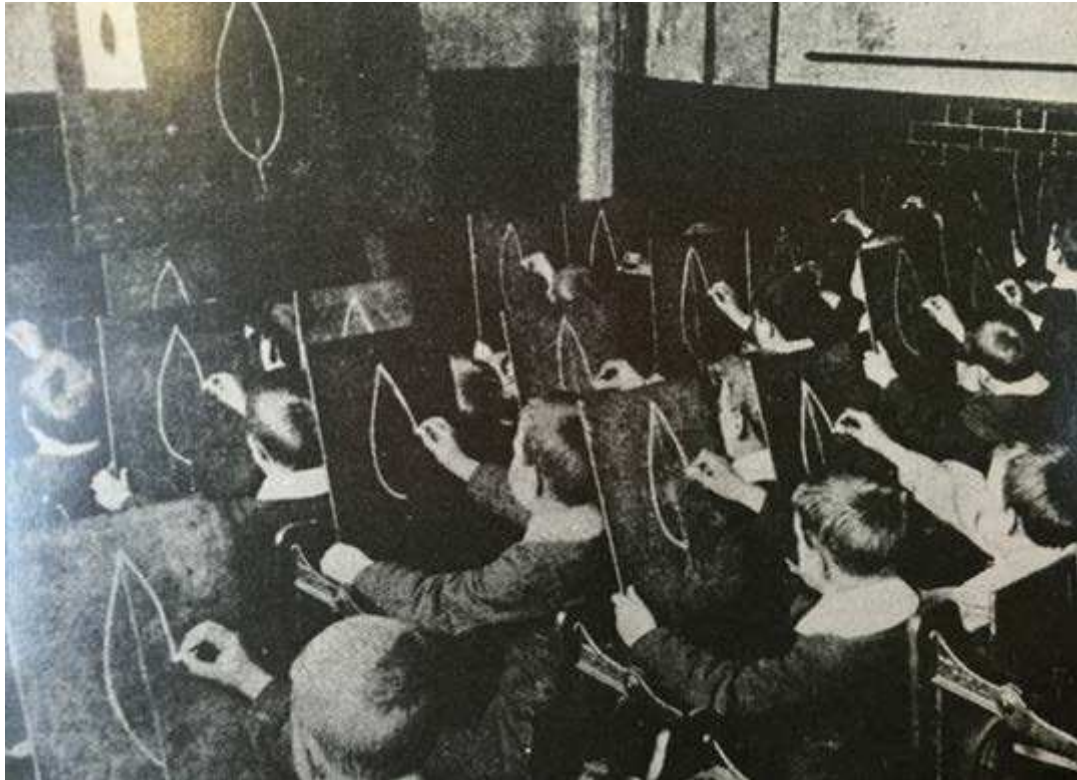


Figure 2.1 (MacDonald, 1970). Before The Revolution of Child Art

Direct copying was an attractive way for teachers to assess the skill level of each child as well as quickly identifying areas for improvement (Goodnow, 1977). This is due to the standardisation of children's learning with the same qualities being outputted: a Fordism approach to education.

Despite being attractive to teachers, Wilhelm Viola, an educationalist teaching during the Revolution of Child Art, explained that forcing a child to do the same routine by copying exact lines, extracting picture perfect exactness and not stimulating discovery, only exercises the fingers and not the potential of the mind. Therefore, these methods prevent children evolving naturally and overlook the purpose of art and craft education (Viola, 1936). Campbell (1978) also believed in Viola's views and stated that copying can be harmful and destructive as it applauds attention to detail, but with little skill involved and no personality.

Children are naturally programmed to draw what they know before drawing what they can see in front of them (Gibbs, 1947). The constraining teaching methods of the 1930's resulted in those children that demonstrated self-expression, creativity and imagination being reprimanded as wrong with a low level of skill within the Arts. This method is in opposition to creating lessons with personalisation and differentiation, (Tomlinson, 2000), allowing each pupil to develop their own skills naturally whilst

embracing peer collaboration. This approach is widely used within teaching in the current National Curriculum and a teacher cannot get an Outstanding Ofsted assessment without exercising it. In fact, The Department for Children, Schools and Families state that personalisation is a matter both of moral purpose and social justice (Department of Children, Schools and Families, 2008).

Some researchers and archivists call the Revolution in Child Art, The Child Art Movement. However, it is more accurately termed as the Revolution in Child Art because the term 'movement' can overstate its role, as it implies a certain type of impulse that had defined sets of principles. In fact it was more generic and it grew over a period of time as a consequence of the work by a number of individuals. Furthermore, it grew and informed practices in schools and it emerged alongside the growth in child psychological studies of creative and mental growth. Therefore, for this purposes of this research I will use the term the Revolution in Child Art.

Individuals such as Alexander Barclay-Russell, Franz Cizek, R. R. Tomlinson and Marion Richardson, helped to develop the Revolution in Child Art and were dedicated to the notion of how children could externalise their inner feelings and thoughts, recognising that the value in child art was that it was not useful to force children to produce imitations of adult work to meet their expectations and aspirations. They believed, and pushed, that a child's inner motivations were just as valid and the recognition of this notion grew over time through a variety of different outlets.

The Revolution in Child Art developed an educationalist's understanding of how to analyse children's art and drawings. For example, educationalists such as Rhoda Kellog and her contemporary Jacqueline Goodnow did a lot of work on children's drawings, which were consolidated at a later stage in the 1960s. Some of the work that had been investigated enabled further understanding of image making and the schematic development of children.

The Revolution in Child Art started to emerge in the 1920's with the work of Cizek and travelled to the United Kingdom. New teachers such as Marion Richardson started to fathom the same notions. Once these educationalists started to develop their teaching practices, or promote the ways in which teachers should approach art education, the classroom dynamics changed drastically.

Below depicts a photograph taken from Stuart MacDonald's 'Before and After the Revolution'. This picture highlights the after affects and changes on child art education

with regard to the ways in which children worked. They began to use a variety of materials to paint with and focused purely on their own work, rather than copying what the teacher had drawn on the board.



Figure 2.2 (MacDonald, 1970) After The Revolution of Child Art.

Herbert Read (1943) Robin Tanner (1989) and Alec Clegg (1980), all educationalists and writers on education, had influential theories on the development of children's art and promoted the importance of the aesthetic and creative outputs from children's 'free-expression' (Anning, 2004).

Herbert Read wrote the highly significant book *Education through Art* (1943) that impacted on the teaching of art during the time of the Revolution in Child Art (Bresler et al., 2009). As stated by Read, art should be the basis of the natural qualities of children's art characteristics (Read, 1943). He felt that we were losing an aesthetic culture that could have a spiralling effect on the educational system in art in the 1930s. He explains in his book how education and art are synonymous to each other. Even though the perception that science and art are the same, art should be taught like a science: 'Art is a representation, science is the explanation – of the same reality'. (Read, 1943, p.11).

Within science there needs to be creativity to continue to push innovation. This can often be taken for granted. The creative scientist can push boundaries and explore the

unknown (Ossolo, 2014). Therefore, transferable skills can be taught within an art lesson and brought forward into academic subjects. Read speaks highly of the use of creativity and imagination within education, the essential unity throughout art is the element of imagination and without this creativity and personality are not developed.

Following Read's book, the 1944 Education Act was put into place reforming education completely. It gave the right for every child to have a free education, up until the age of 15. Allowing every child to have a free education and give children the opportunity to learn and go further with their education, it also gave the right for Local Education Authorities to make decisions based on local areas and regions so that the education practices suited the environments they were in (Barber, 2014). Post-war optimism and the 1944 Education Act acted together to give more opportunity for imaginative teachers to help encourage many of the teaching learned from the Revolution in Child Art (Ashley, 2013).

2.2 Child Art and Play

Herbert Read recognised that children have playful dispositions full of fantasy, restlessness, sensitivity and character. These dispositions are powers that pass through into their artwork. 'Play' is a term used most commonly with children, as adults often lose the element of play and become more static and rigid in our thinking (Cattanach, 2014). Adults look at an object for what it is, i.e. a spoon is a spoon (Gasgoyne, 2012). Play embodies elements of taking risks, imagination and problem solving (Church, 1993). Read expressed, in *Education Through Art*, that the intrinsic values children have with the notion of play can be used to enhance self-expression when learning through art education (Read, 1943, p.52).

Even though play was not one of the core values of The Revolution in Child Art, I believe it is significant when thinking about the reformation of Art and Craft Education in the 21st Century. Play could be the opening to allow pupils to enhance their creativity, imagination and self-expression naturally (Martin et al., 2013). Without the element of play in our educational development it can vitally affect emotional and intellectual well being, especially within children (Bamford, 2006).

Friedrich Froebel, a psychologist in the development of children's learning and play, claims that play is the most recognised form of expression in human activity. It gives the opportunity for free self-expression and is the purest and most spiritual outcomes of the child (Froebel, 1908, p. 50).

Modern day educationalists are also investigating the significance play has on art. Szekely (2015) expresses how play can act, not only as an exercise in developing skill and techniques, but can also be a statement of emotions. If this concept is continued into adulthood, the skills and techniques that are developed will enhance our opportunities to be innovative thinkers in whatever career choice is taken and also provide enhanced skills in articulating our thoughts and opinions.

The Revolution in Child Art is a prime example of allowing play within a classroom and learning environment through the use of uncategorised learning, thus enabling a child to draw what they see and not what they are told to see. It promotes the concept that every child is an artist (Lone, 2012) as opposed to the traditional regimental approach to teaching art.

Education should provide the stepping-stone to enable a child to make their own discoveries, which inherently gives children a creative consciousness (Pavey, 1983). For pupils in the 21st Century, play could be a core way of breaking down some of the teaching methods that they are accustomed to and allowing them to start becoming free in their art.

The Child Art Collection within the NAEA identifies that educationalists were depriving children of the skill of using their imagination. Teaching practices at the time were based on a Fordism perspective, outputting standardised children. However, the revolution facilitated a change, whereby lessons focused on play and developing creativity. Pioneers such as Cizek and Richardson were leaders in this shift in thinking.

3. Chapter Three: Case Studies

Following the research of The Revolution in Child Art and its connection to the Child Art Collection at NAEA, I will contextualise and analyse two case studies from key educationalists that had a significant impact on the revolution and embraced its intrinsic principles. Franz Cizek and Marion Richardson both played a part in transforming the Revolution of Child Art and enhanced it to eventually adapt the overall education system at the time. Each educationalist had methods of teaching that were unique to their practice and this is what I aim to investigate in order to identify appropriate teaching methods that I can implement into workshops and my practice.

3.1 Franz Cizek

Franz Cizek, an Austrian educationalist, began teaching in 1885 and is considered to be a forerunner in developing and influencing the Revolution in Child Art (Anderson, 1969). Furthermore, he was known as a pioneer of process-centred teaching. Process-centred teaching places importance on the way in which a curriculum is taught from the viewpoint of the learner, rather than focusing on learning outcomes, to ensure that students gain better marks (Li, 2009). Nevertheless, this method is in retrogression as teachers face pressure to ensure students receive the best possible results.

Upon reaching twenty years of age, Cizek went to *Akademie der Bildenden Künste*, Vienna, and lodged with a poor family. Cizek would share his equipment with the children and immediately recognized that the artwork was expressive and a branch of art in itself, that could fall under its own category (Clegg, 1980). Consequently, after years of political debates, Cizek opened voluntary weekend classes for children, aged six to fourteen, into the progressive *Vienna Arts and Crafts School* (Malvern, 1995).

Cizek not only influenced his pupils, but he had a great influence in the concrete formation of the Revolution in Child Art. Cizek revolutionised the thinking of philosopher Jean-Jacques Rousseau by adopting his ideologies and incorporating his concern about preserving and promoting children's art (Cook, 2009). Furthermore, he became an influential pioneer worldwide as his disciples distributed his ideas worldwide. Cizek was even written up in an article in *Time Magazine* in 1923.

Markof (1985), a British educationalist, noted that his child's artistic development was unmatched at the time. Furthermore, Tanner recognised the genuine and indigenous qualities that were unlike those being produced by English pupils. The work of Cizek's children strengthened his belief that he could adopt the same methodologies and his

pupils could transmute the ordinary into the memorable (Malvern, 1995).

Cizek never published a book that addressed the issue of practice. Consequently, contradictions are rife surrounding his views and beliefs. Wilhelm Viola, a friend of Cizek, published two books on his methods. The first before he died and the latter afterwards. Subsequently, these books are riddled with conflicting accounts of information (Malvern, 1995).

Therefore, it is believed that ex-students obtain the most accurate information. Francesca Wilson was one of Cizek's most prized students and has since published her own accounts ('A Class at Professor Cizek's') and accepted interviews on Cizek, his views and beliefs.

Nevertheless, it is widely acknowledged that Cizek advocated the de-schooling of school (Rochowanski, 1922) in that his teaching method was said to be 'not to teach', fostering a process-orientated view, rather than product-orientated. Thus, Cizek regarded himself not as an educator, nor even an artist, but a creator, in that he aided students to create masterpieces within his lessons, but never taught them how (ibid sourced from Anderson, 1969). It is vital then that teachers do not use a Fordism approach, forcing students to copy and telling them what to draw, in order to obtain the results witnessed by Cizek.

Cizek's dictum was to 'let it grow from its own roots' (*Jahresberichte der Wiener Kunstgewerbeschule*, 1989, p.12). His belief was that the art children produced was autonomous, subject to its own laws as children created art for themselves, to fulfil their own wishes rather than those of adults (Gooding, 2007). Therefore, self-expression and raw unhampered artwork from children, is believed to be of greater value to Cizek than perfectly replicated drawings. In fact, Cizek believed that there was no sense in talking about child art if we thought that art correlated with skill (*Manchester Guardian*, 1938). A child with no skill or technique has a creative impulse that is so strong, genuine and natural that it facilitates every child being an artist. However, this natural artwork is only sufficed on one condition – that it is not tampered or influenced with (*Manchester Guardian*, 1938).

Cizek's process-orientated teaching had one aim: allowing the children to grow, develop and mature, at their own pace. Gooding (2007) identified that Cizek viewed children as coming into the world as a creator, producing work from a vast self-expressive imagination with huge creative power. However, this creative power begins

to decline at a certain age with mannerism or naturalism taking its place. Henceforth, Cizek believed that he was liberating children from the slavery of copying as process-orientated teaching maintained creative power for a longer period of time (Viola, 1942). Tanner further identified that Cizek placed emphasis on self-realization through imaginative creativity to enhance an experience, not just to gain skills (Malvern, 1995).

As identified, Cizek's approach to teaching was considered minimal and largely disparate from what we currently see within art education, due to OFSTED and national curriculum skill requirements. Viola (1938) identifies that he attempted not to make artists, but to create an environment that was child friendly, without formal instruction to nurture the inherent creativity within each child. Nevertheless, Wilson (1923) refutes this, identifying that despite being laissez-faire, there were certain guidelines and beliefs that existed within the classroom.

Figures should be big, at least three quarters of the height of the paper. Pencil or charcoal lines had to remain visible; the paint had to be applied very carefully within or around them. Colours were opaque and flat. A quarter inch borderline, painted in a colour of one's choice was to serve the picture as a natural frame.

(Smith, 1985, p.5)

Cizek identified that culture was one of the reasons creative power was often diminished and as such preferred rural children that had restricted access to books, the theatre and reproductions of pictures. Cizek removed adult art from the classroom along with all books to stop culture overlaying the child's creative powers (Rilke, 1899). Cizek needed to "peel off this veneer of routine civilization and to expose the kernel of creative barbarism" (Wilson, 1923). Additionally, to stop culture overlaying creativity he separated children according to age to ensure that older children did not influence the style of the younger (Malvern, 1995). Therefore, it was often that children would leave, or were asked to leave, by the age of fourteen to ensure that younger children were not tainted by older artwork (Wilson, 1923).

Cizek's belief that children's artwork is so strong and genuine, impacted his teaching method, or lack of. He believed that it would be a disservice to a child to improve upon work that they had created. Instead, each and every piece of work should be admired, there are no mistakes in a piece that is so sincere and expressive of a child's feelings. Cizek believed that when a child got dissatisfied with their work and said so, then and only then, should the teacher offer advice (*Manchester Guardian*, 1938). Even when

discussing improvements, Cizek would not tell a child what to do, or how to do it, as he was not an educator but instead advised multiple possibilities and leave it to the child to decide which method to take (Wilson, 1923). A teaching method Cizek used to aid improvements, and foster creativity, was verbal descriptions of scenarios to improve the child's inner eye (Malvern, 1995). This tactic was later built upon by Richardson to become Word and Mind Pictures.

The final subtle method to create an environment that fosters creativity occurs from speaking in the third person and treating the students with respect. An interview with Wilson identified that Cizek treated the child with respect moving from the informal addressing of Du to the formal address of Sie as soon as the child was around 7 or 8 years old (Smith, 1985). Wilson noted that Cizek was the first person to address her as Sie, making her feel equal and respected within the classroom.

This detailing can be seen in artwork by Cizek's children, which Viola claimed creates a similarity in the work, in a self-regenerating environment. Viola (1938) further identified a method that created self-regenerating work by Cizek, now and then, gathering children around the classroom to openly discuss each others work and allow criticism, even adversely (Anderson, 1969). This is in direct conflict with Cizek's beliefs that there are no mistakes in children's artwork, however, he believed that if he was not the one pointing out the mistakes then it is acceptable.



Figure 3.1. (Gooding, 2007) Christmas: Pictures by Children, 1992

Around 1918 Cizek revised his teaching methods, rejecting the influence he had taken from *Jugendstil*, inspiring children to no longer create little blossoms and now turn their souls inside out and “draw using raw emotions such as envy, fury and rage and to develop geometric cubistic forms as a basis for design” (Markof, 1985, p.18). This process was renamed *Kinetismus* and was a teaching method that was pioneered by Cizek.

Therefore, to say Cizek had no teaching method and was a laissez-faire teacher, due to his beliefs and values, as charged by Viola (1938) is unjust. Instead, Cizek’s beliefs were that child art is so valuable that you should not directly influence it, in a product-orientated manner, but instead, subtly create an environment that fosters creativity and emotions so the child can develop rather than lose their creative power.

Cizek, as a pioneer of process-orientated teaching, marks a shift from what was then accepted as product-orientated teaching (Anderson, 1969). Product-orientated focuses on the end results of the learning process, whether that be a completed project or painting or becoming competent at a certain style of drawing or gaining knowledge, meeting goals and attaining skills (Gray, 1990). Schirmmacher (2006) identifies a common product-orientated art lesson within modern art education:

A teacher distributes a piece of paper with an outline of a tree. The children are instructed to use a dark colour, such as black or brown, to colour in the trunk and green for the top. They also cut or tear small circles from red construction paper. These are pasted onto the green top. The completed apple trees look nearly identical.

Schirmmacher (2006, p.52)

Schirmmacher's example highlights Cizek's belief that to gain true creative power educationalists need to move away from product-orientated teaching. Seefeldt (1995) also critiques this method as limiting creativity, because it tells students that their own artwork is not valued by adults.

On the other hand, Cizek focused on process-led teaching, whereby skills are attained gradually, without formal teaching. Process-orientated teaching does not focus on the end product but instead the activities within the classroom that enhance the ability to express creativity, through *kinetismus* (Li, 2009). White (1991) identified that Cizek's method of teaching facilitated learners finding out their own needs and accomplishing them, without being guided by teachers. Schirmmacher (2006) explains a process-orientated method as:

A teacher may distribute pieces of paper and encourage children to make whatever they want or encourage them to visit the easel or art centre." This process gives no guidance and gives children true creativity and enables choice.

Schirmmacher (2006, p.52)

In 1963, Manzella published his monograph, entitled *The Educationists and the Evisceration of the Visual Arts*. Manzella charged art education as being a disembowelled carcass, no longer being reflective of what Art should be (Anderson, 1969). D'Amico (1963) identified that the reason art education has become a

disembowelled carcass is because the education system lost faith in creative teaching, pioneered by Cizek, and instead focused on product-orientated teaching. Children are being taught to accurately copy what they see and gain skills via formal curricula instead of attaining creativity that is vital within the arts. It is therefore unfortunate that we have seen a large decline in process-orientated teaching in modern day education (Anderson, 1969).

Current methodologies to enhance process-orientated teaching rely on student surveys and management prerogatives, such as Total Quality Management (TQM), to attain what environments facilitate creativity. However, this process is subjective and is not reflective of teacher's efforts, such as Cizek's removal of adult literature within the classroom (Chen et al, 2012). Instead, TQM dictates that core processes of the classroom and wants from students need to be understood to increase creativity. (Chen et al, 2012).

Despite being rarely seen in today's art classrooms, Cizek's teaching methods are still widely advocated. Schirmaccer (2012), a PhD instructor for child education at San Jose College District, identifies that children play for the sake of playing. Within art, process-orientated teaching enables students to get hands-on playing, trial and error for the sheer pleasure. This results in innovation and true enjoyment within the subject, however, it does not even require an end product. Edwards (2006) identifies that in earlier years the processing side is more important than the finished product. Only as children become adults do they begin to focus on end products and it is only at this point that product-orientated teaching is essential.

Cizek's views and beliefs have significantly impacted upon arts and craft education as well as the Revolution in Child Art. Theorists and academics, such as Schirmaccer and Edwards, have highlighted the importance of process-orientated teaching in 21st century art education. Nevertheless, Cizek and his methods have been critiqued, bringing into question his usefulness in current art and design education.

Wright (2003) claims that unsupported arts learning, or laissez-faire teaching, such as Cizek's, provides little value as children quickly become bored and even frustrated as they are unable to create from nothing and do require some background context. Further research into Cizek's teaching shows that he handpicked his students based on arts and crafts talent and motivation (Viola, 1942). This is not viable in current education and as such the beliefs are no longer comparable. Self-picked highly motivated students facilitated laissez-faire teaching, whereas within the current school

system this cannot occur. Furthermore, Munro (1929) critiqued Cizek's teaching for not generating any prominent artists from his class due to the lack of focus on improving skills. Additionally, no prominent artists arose due to Cizek hanging his students work, facilitating a self-regenerating style of work that made most work very similar.

Consequently, Cizek's teaching methods should be implemented in part by creating a hybrid teaching strategy between product and process-orientated approaches. Schirmaccer (2012) highlights this as the teacher becoming a facilitator. Instead of being too prescriptive, or too laissez-faire, a teacher should use themes rather than specific products or materials.

"Children, it's getting very close to summer. Today, we will make a picture that reminds us of this season."

Schirmaccer (2012, p.8)

This process creates a broad level of imagination that facilitates children that are not self-starters, whilst allowing creative power to be fostered. Practitioners, such as Marion Richardson, have utilized this method to maximize student performance and creativity within art. Fundamentally, Cizek identified that teachers need to abstain from telling pupils what to do in order to harvest the natural creativity and self-expression.

3.2 Marion Richardson

Marion Richardson, a British educationalist and artist, had a profound impact on the Revolution in Child Art (Tomlinson, 1934) due to her recognition of the validity of self-expression, natural creativity and imagination in children (Pavey, 1983). Richardson pioneered the promotion of intrinsic values behind child art, which in turn developed connections with the artist Roger Fry (Sassoon, 2012). Richardson and her teaching techniques are widely contested, however, it is indisputable that her career was fundamental within the Revolution in Child Art. According to Read (1947) Richardson fully deserved tokens of credit for what she achieved. In fact, 'Richardson was to London, what Cizek was to Vienna' (Romans, 2005, p.70).

Richardson started her career in 1912 by 'standing on the shoulders of giants'. Catterson-Smith, Richardson's director of her School of Art, was the most influential, proclaiming that children should rely on the skill of visualising, rather than the skill of the hand (Campbell, 1978). Additionally, T.R. Ablett, a remarkable figure in education

at the time, and Cizek inevitably impacted on Richardson's values due to their inherent belief that children's drawings should be expressed naturally, without a focus on the perfection of skill (Catterson-Smith & Morley Fletcher, 1921). However, Richardson refused to acknowledge that her theories were developed from Ablett and Cizek, despite Cizek being a fellow pioneer in highlighting the values of child art. (Addison et al, 2010). Fundamentally, Richardson had eight key teaching practices that defined her career. Swift (1986), an educationalist and important influence within Richardson's corpus, identified them as:

1. Mind-Picturing
2. Word-Picturing
3. Beauty Tours
4. Exercises
5. Observation Study
6. Classroom/Studio Environment
7. Pattern and handwriting
8. Pattern and crafts

Richardson was also influential in handwriting teaching methods and as such only an analysis of the practices relative to the Child Art Collection will be explored. Richardson felt strongly that child art education needed reforming with a focus on imaginative expression and consequently drove her to develop new teaching practices. (Richardson, 1954). Richardson loathed the standard of art that was being taught at Dudley Girl's High School, one of the first schools she taught at. The drawing syllabus focused on the copying of lines, patterns and shapes and photographic representations of objects (Holdsworth, 1990). Within a year of working as the art mistress at DGHS (1915-16), she started to gradually change the teaching methods within Art Education (Oxford Dictionary of National Biography, 2010).

Richardson acknowledged that as she developed her practice and teaching ideologies it became clear that:

No child's drawing is of the slightest value unless it springs from the child's very innermost consciousness. The most unskillful work is infinitely superior to the most finished and clever, in fact the latter is a reflection of the teacher and not a direct expression of the child.

(Richardson cited in Holdsworth, 1990, p. 95)



Figure 3.2 (Holdsworth,1990) Dudley Girls High School Art Classroom

Richardson's main objective was to create the right learning environment and provide the materials that ultimately enable self-expression (Swift, 1986). However, it is vital that significance did not attach to the material itself, but instead how that material can guide self-expression and creativity (Gibbs, 1934). Richardson also highlighted the necessity of prescribing materials to pupils, to force children into creating a more imaginative, colourful and fluid outcome. Teaching the skill of the hand was not of paramount importance, but instead how to visualise and develop mental imagery (Gibbs, 1934).

Richardson often stimulated a child's expression, imagination and creativity by encouraging pupils to draw on surfaces, developing pure images. Painting on screens, plates and furniture removed the restrictive nature of sketchbooks to truly release an innermost consciousness. Figure 3.3 characterises Richardson's teaching methods. This cupboard, created between 1917 and 1930, shows pupils' interpretation of a vase of flowers, using bright colours and powder paint.



Figure 3.3 (Richardson, n.d.). Dudley Girls High School Painted Cupboard

Richardson also encouraged the stimulation of the medium that pupils visualised. During another of Richardson's teaching strategies (Swift, 1986), 'Beauty Walks', she would get children to forage for something to draw (Soucy, 1990) and then ask her pupils to make their own materials using natural forms such as beetroot and curry powder, thus encouraging the full engagement of expression from visualisation through to the drawing process (Richardson, 1954; Campbell, 1978). Richardson worked on numerous stimulation methods to engage the instinctive imagination of children and the empowerment of self-expression. Many have defined self-expression, however, Richardson's ideology on self-expression encapsulates ingenuity and the freedom to take risks. Self-expression is a pervasive theme of everyday life and it should not be

hindered, but embraced (Green, 2007).

Her primary method was to capture what the children inherently knew from their own lives through their artwork, discouraging feeble fantasies and day dreams that created unrealistic fictions. It is vital that pupils could visualise, therefore giving them the chance to express (Richardson, 1954). Using robust memories of everyday life creates a real stimulus in the production of imaginative drawings (Gibbs, 1934).

If you draw something that you do not love, you can lose half your skill. If you love it and have a passion for it, it will come through in all the ways you draw and express yourself (Richardson, 1954). Consequently, Richardson ensured her pupils drew something they wanted as opposed to the art syllabuses of the time that focussed on direct copying.

Nevertheless, Richardson's teaching methods still allow the provision of structure; delivering authority as a teacher in contrast to Cizek. Cizek observed children and provided little instruction, letting the children become self-expressive themselves (MacDonald, 2004). Most children have the power to 'see' but many cannot fully see unless they are guided (Gibbs, 1934), an area that Richardson excelled in and Cizek neglected. As stated by Alec Clegg (1980) often new teaching methods can over emphasise the spirit and personality due to no guidance, this means it can often need rendering back with more authority and presence within the teaching process. Richardson's success within the Revolution in Child Art came from recognising the value of children's drawing by projecting the best ways in which they should be taught. She recognised that the power of imagination, creativity and self-expression can be developed in almost every child through the reformation of art education (Richardson, 1954).

One of Richardson's most influential teaching methods was 'Mind Pictures'. Catterson-Smith taught her this method, as he believed that drawing through the mind, sharpened concentration on an object, thus increasing the power of observation (Richardson, 1954, Campell, 1978). Catterson-Smith built upon writings from Albert (1921) and Lecoq de Boisbaudron (1911). All the academics expressed that remarkable feats of drawing can be achieved through Mind Pictures (Campbell, 1978).

Even though she adapted Catterson-Smith's method, by allowing the pupils to draw with their eyes open and looking downward onto the page (Campbell, 1978), Richardson took influence from using the mind as a drawing tool. Richardson was

convinced that mental images were far more artistic than photographically accurate copies (MacDonald, 1970). Bovet et al. (1997) stated that a mental image was something that is not present or physical, but produced by imagination or memory. Richardson expressed that whilst teaching at DGHS pupils' visions were guided by the inner impulse, commonly described as the inner eye, of the mind; an impulse that was distinctly greater than any instruction that she could give (Campbell, 1978).

Mind Pictures provide the opportunity for pupils to trust the mind's inner eye in the correctness of the detail they can see (Campbell, 1978). The terminology for the mind's inner eye is misleading, as the mind does not actually see. However, the inner eye embodies where you observe visualisations (Morose, 2011), formulating the vision to mental imagery. The inner eye is formed through consciousness, being aware of what you see in your brain, not just the outside world (Humphrey, 1986).

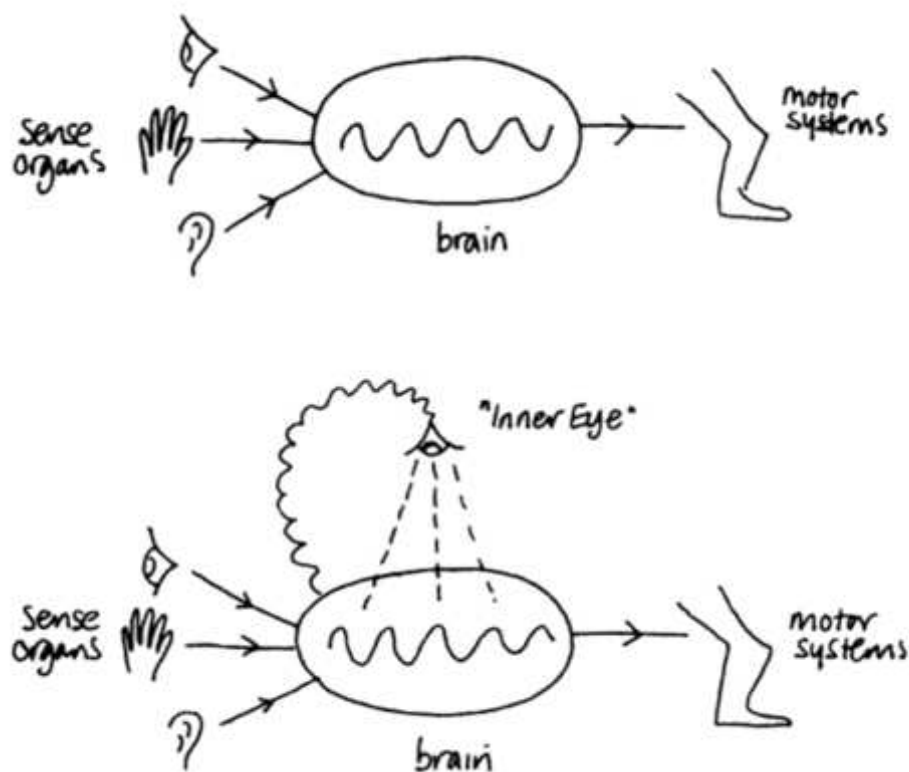


Figure 3.4 (Humphrey, 1986) The Minds Inner Eye Diagram

Figure 3.4 demonstrates the conscious and unconscious use of the inner eye. We use our senses and motor systems to formulate visualisations unconsciously. Nevertheless, when we consciously start to use the mind's inner eye as another sense, it provides a picture of information that is selective but enough for the user to

understand what they 'see' through a new perspective.

Richardson's Mind Pictures involved the process of remembering an image that pupils had seen previously, either through an image or in everyday life. Using the memory to draw enabled an open-ended approach that allowed opportunities for a child to conjure a personal image through the translation of an original perspective. This mental image would then be the 'source of ideas' to translate a drawing, an example of how the mind's inner eye works, whilst encouraging pupils to let the imagery 'lead them where it would' (Campbell, 1978). The practice of Mind Pictures is a representation of an irreplaceable private experience; this private experience is something that can be expressed through drawing. "An image seen in a flash may sometimes be so bright that it can be recalled and painted without question" (MacDonald, 1970). These Mind Pictures are a source of art that can't be reproduced in the same way that copying a drawing could be.

This activity of Mind Pictures allowed pupils to have a visual aid but not have it directly in their eye line, which would stimulate a reproduction. The outcomes of the drawing are more self-expressive in the interpretation of what they saw and enable a more creative approach to their mental image. Using the imagination in pictures, although it can be technically crude, has essential qualities that are depicted in the works of professional artists (Gibbs, 1934). However, it is important to note that whilst doing a mind picture pupils found it difficult to remember the upper-left corner (Colbert, 1984).

'Word Pictures' is another method used to instil self-expression and artistic freedom. Richardson believes that prior to Word Pictures, it was little more than reproduction of objects that had been captured by the physical eye instead of original qualities captured by the inner eye (Richardson, 1948).

Richardson's Word Pictures were carefully constructed descriptions and poems that acted as stimuli for outcomes that were not premeditated, but rather outcomes that may or may not even look like the description or original source (Addison & Burgess, 2007). Often descriptions were of local scenes or even her own drawings (Richardson, 1948). Richardson utilised short sentences and rich colourful briefs to enhance the visualisation skills of the pupils. Figure 3.5 details the result of the following word picture from Richardson:



Figure 3.5 (Sassoon, 2011). Pupils Fishmonger Drawing from Word Pictures

I saw a fishmongers shop. There was a large salmon with silver scales lying on a block of ice. The ice stood in the middle of marble slab. On this the fishmonger had arranged everything to make a pattern. There were dappled mackerel, plaice with orange spots, sol, haddock and hake, halibut, whiting and cod. Then the special things: fan shaped scallops, pinky shrimps and prawns, and a box of bronze kippers and another of bloaters.

(Sassoon, 2012, p.15)

The words built up a mental image that the pupil's inner eye would visualise, similar to Mind Pictures. Richardson insisted that pupils would sit with their eyes closed and listen to her vivid verbal descriptions to strengthen the inner eye's image (Kinchin & O'Connor, 2012). This facilitated self-confidence in what pupils saw, instead of relying on visual aids that encourage reproduction and discourage creativity. Richardson

believed that before they could realise how to express their ideas naturally, the pupils needed positive simulation. Research highlights that a child that lacks positive stimulation can find it hard to overcome bad habits within education (McCain & Mustard, 1999).

Romans (2005) stated that Richardson is an ultimate example of how we, as a society, are in danger of neglecting the work of fine practitioners who have already developed viable teaching methods; methods that can prevent educationalists from reinventing the wheel. Consequently, due to always attempting to reinvent the wheel, less than four per cent of teachers currently believe that the national curriculum is meeting all the needs of pupils that they teach (Newton, 2006). Therefore, instead of focusing time on looking at developing new strategies, strategies should be reviewed from the past and developed to fit into the educational system of today. Other educationalists have also found Richardson to be relevant in today's educational system and that her teaching methods should be used once again (Hart, 1984; Cieslik, 1985; Keene, 1986; Kinch, 1985). Her relevance in education is still being researched by other educationalists such as Bob and Roberta Smith, who currently has involved Richardson in his exhibition as she is one of the educationalists he examined during his time at the NAEA for *Art for All*.

At the start of my research into the Revolution in Child Art a fundamental reason why I also felt the desire to pursue my research on Richardson was because she was a remarkable artist and educationalist that could only truly express herself through the teaching of others (Richardson, 1954). I found a core connection to her realisation of teaching through others, as on reflection I consider that I do the same as a practitioner.

Richardson, as an artist, promoted the use of big stiff paintbrushes, large paper and tempera paints during her practice as an artist. It has been noted that Richardson felt that these materials gave more of an opportunity for richer colours and texture (Sutton, 2014). Using these techniques in her own practice helped Richardson to start to see the connection to her practice and those of the pupils she was going to teach. When using the same materials children were able to express their visual ideas.

4. Chapter Four: Methodology

This chapter critically analyses the methodologies and approaches undertaken to complete the workshop and practice-led research and identifying the advantages, thought processes and difficulties that may be overcome when selecting a research approach.

4.1 Practice Related Research

The forms of practice related researches are two-fold: practice-based or practice-led. Whereas practice-based research focuses on bringing a contribution to knowledge solely via creative artefact, practice-led takes prominence on the research project, to identify and evaluate questions and objectives, which then influences a researcher's practice (Candy, 2006). I intend to utilise practice-led research, using knowledge excavated from the NAEA to inform and improve my practice.

Frayling (1993), when adapting Herbert Read's education model, identified that there are three methods to sub-categorise practice-led research: *for practice*, where research aims are subservient to practice aims, *through practice*, where the practice is serving a research objective, or *into practice*, where you observe others practice (Rust et al, 2007). I ultimately aim to develop my practice by research and thus will utilise a through practice led research method.

4.2. Research Aim and Objectives

This research project aims to identify and promote historic teaching methods that progressed art education, which through social, economic and political changes have been lost. Instead of reinventing the wheel, teachers should utilise proved methods to develop the arts. Fundamentally there are three interwoven areas that will provide meaning throughout the research: Archive, Workshops and Practice (Figure 4.1).



Figure 4.1 (Tavares, 2015). Interlocking Research Framework

Ultimately, archival research will impact upon workshops. Concurrently both elements will be utilised to refine and develop my own practice through hand tufted bespoke rugs and footstools that will be sold and explained to the public. This project will be an important contribution to child art education, as it should highlight how applicable and relevant teaching methods are in today's society and the improvements and developments that could occur with children in art education.

The research problem has been understudied, leaving a large gap in the knowledge market and with little room to analyse common research methods. However, in recent months, Bob and Roberta Smith, an artist who campaigns for art education, has researched into the NAEA (YSP, 2015). The exhibition which has used materials from the archive, alongside running conferences, help to explain to teachers the importance of the subject matter (YSP, 2015). Nevertheless, this exhibition in itself does not identify how developments in creativity and self-expression affected students nor does it measure the applicability of the use of these methods within 21st century education. Consequently, I have opted to use alternative methods, which are detailed below.

4.3 Methods

It is of vital importance that the appropriate research methods are used to obtain correct and reliable information that can aid the research aims and objectives (Jobber, 2007). Incorrect research methods will yield sub-par results. Herbert Read's educational theories are important in the literature, understanding of child art and the

position at the time of my research. However, during the developments of methods I am keen to explore and focus on the two key practitioners.

Analysing the applicability of teaching methods within the Revolution in Child Art will be fulfilled via workshops. Within these, participant observation will be matched with focus group interviews towards the end of the workshop activities, in order to get a true understanding of the environment, whilst still gaining deeper qualitative emotions and thoughts. Participant observation, a form of ethnography, is used widely by anthropologists to live with natives in order to observe true practice, as sometimes what participants say they do or feel, is different to what they actually feel (Jobber, 2007). Furthermore, it facilitates the collection of non-verbal expressions of feelings (Schmuck, 1997). Bernard (1994) identifies this method as establishing a connection with participants, as a community, in order to blend in and become a participant facilitating a true reflection of events. He further states that participant observation may well be the only way to collect the right data in some cases as 'reactivity' comes into play, forcing respondents to act differently. This research is very emotive due to its focus on the ability to self-express and innovate within art education and thus this method is fundamental to success.

Nevertheless, Johnson and Sackett (1998) explain that participant observation can result in a bias of results, as the researcher remembers and notes what is of interest to them. To combat this a transcript will be produced and word analysis can identify the most common themes appearing within the emotive responses. Taylor and Bogdan (1984) also explain that useful data will be obtained when the researcher dresses and acts in an unobtrusive manner, in order to blend into the community. Furthermore, it must be a familiar environment to the researcher so they settle in straight away without causing 'reactivity'. I am combating this by ensuring that the research is conducted in a familiar environment and I will work alongside a facilitator that the pupils are use to. Therefore, the National Art and Design Saturday Club (NADSC) session, run at the University of Huddersfield, will be used alongside the current facilitator so that both the pupils and I are familiar with the environment. This will meet Taylor and Bogdan's advice surrounding participant observation.

The sample size within the workshop will be eleven, which classifies as a small sample size thus not giving high confidence levels when doing statistical analysis. Therefore a total of three workshops will be conducted in changed environments with different participants to correlate and ensure consistency amongst results for reliability. These will be at the university, in a public place and within a school.

Finally, as the participant observation requires a study involving children, issues arise surrounding ethics. Therefore, a consent form must be signed by the children's parents or guardians to consent to be included in the study alongside any photography of the event of the artefacts produced. Consent forms will be sent out to parents at Honley High School and NADSC, Honley High School will send out their own personal consent forms ensuring that they are following the schools normal procedures. Alongside this, a DBS Check will have been completed prior to any workshops to safeguard any participant involved in the research.

As a practitioner conducting practice-led research, research logs, diaries and journals need to be maintained to ensure compartmentalisation of questions that may arise throughout the process, or thoughts before and after an activity.

These methods facilitate self-awareness during the interactions, discussions, and evolving thoughts that will lead to an understanding and appreciation of the whole process (Harrison, 2002). Self-awareness can often be difficult when it is only through an artefact, as it limits language (Briggs, 2004) whereas artefacts and documentation together creates a greater picture of the research process and how it led to the final outcomes.

The documentation will record vital steps of the artistic process from conceptualising to the transformation of materials and executing the outcomes in multiple ways, including notes, sketchbook of drawings, my own voice recordings, and photographic evidence.

The diagram below explains how the process of thinking and documentation will occur during the practice-led research to facilitate an interaction between art practice and theoretical discussions.

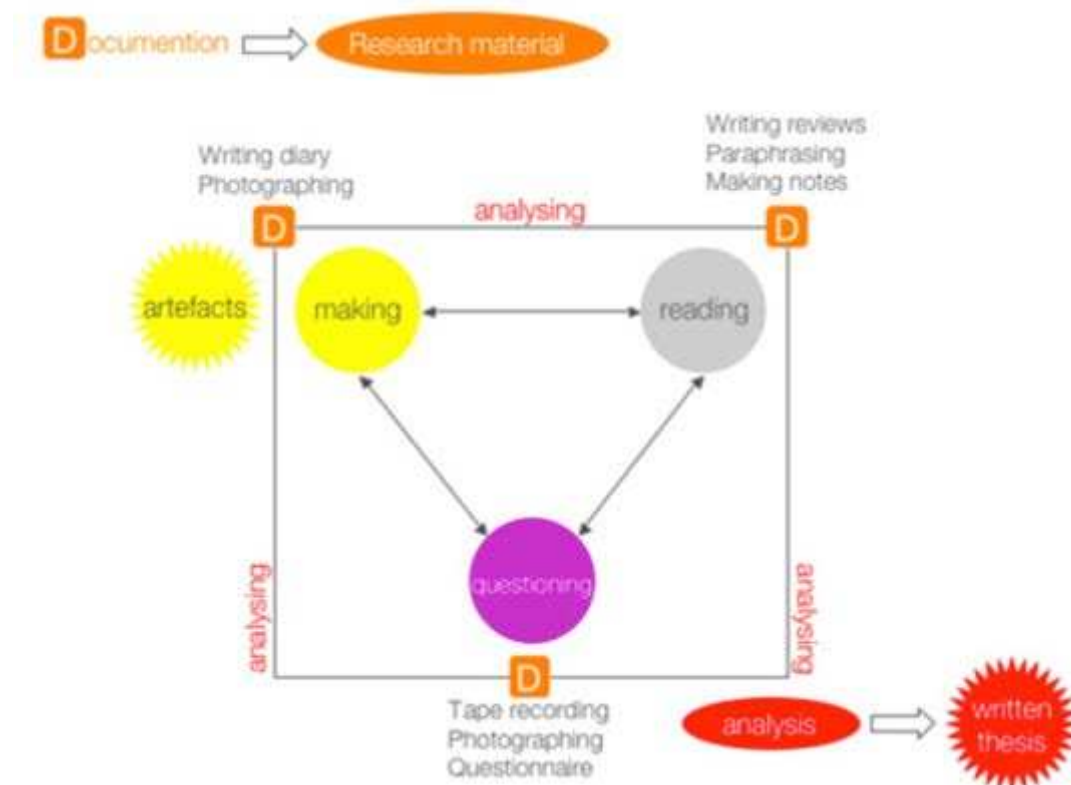


Figure 4.2 (Nimkulrat, 2007). Process of Practice-led Research Diagram

After the creative process ends and the outcomes are completed, an exhibition will bring me as the practitioner-researcher back into the researcher's role, enabling me to look back at the artistic process and reflect. Mäkelä (2003) used the expression "retroactive gaze" to refer to such a process of looking back at one's own practice in order to answer one's research questions.

After careful consideration of the possible approaches to conduct this research report, including the advantages and disadvantages, I opt to use participant observation and secondary research alongside documentation methods through my practice. This mixture of methods brings together advantages such as being able to gain insight into understudied areas whilst quickly gaining access to already researched topics. Ultimately, these methods are essential given the intimacy of the subject matter.

5. Chapter Five: Workshop

The applicability of teaching methods from within the NAEA and its pioneers, Richardson and Cizek, were tested using a series of workshops. This section analyses the considerations taken before leading the workshop, the results, and consequently, how this informs my research and practice. The workshops aimed to reveal the applicability of the teaching methods in different environments and how the teaching methods could impact upon my practice.

5.1 Workshops Considerations

Firstly, it was important to consider whom the workshops would be ran with, and where. The workshops could have been with the public, an organisation, or a school. I ran one dedicated workshop to the research; however, during the year I ran several other workshops that still impacted upon my research as I included teaching methods from the NAEA. Consequently, I ran three with the public, a company and a school.

For the dedicated workshop I worked with the National Art and Design Saturday Club based at the University of Huddersfield. The pupils involved are selected due to their passion for art and drive to learn more. Furthermore, they are at a vital age (14-16) when they are making choices whether to take art into further education. The remaining two workshops were held at Honley High School and in *Anthropologie*, Regent Street Store for the London Design Festival in 2015 allowing another mixed age group including adults.

As I worked with pupils outside of school it removed the influence of the school environment had and facilitated the self-selection of pupils, a technique promoted by Cizek. This allowed me to test the importance, and as in the other workshops, participants were not selected.

After utilising the University of Huddersfield Research Ethics Review Flow Chart that highlights areas where ethics may need to be reviewed by a panel, my research was highlighted to be Low Risk (See Appendix 2.1), whereby I only needed consent from the participants involved in the research. A key consideration was thus obtaining 'active consent' whereby parents/guardians are required to sign consent forms to allow their children to participate in the study (Ellickson and Hawes, 1989)(See Appendix 2.2 and 2.3.). The NADSC participants were the only necessary participants to fill out forms as it was a closed workshops for the research, whereby the other two workshops I was brought in as a practitioner to teach externally.

As I was working with another organisation, I obtained their Risk Assessment Forms (See Appendix 2.4) to ensure that I was following all required procedures, not only for my research, but also for the participant's safety.

The method use to capture data was a fundamental consideration as I needed capture qualitative data from their expressions to their auditory reactions.

Originally, I was going to film the workshop. However, on reflection I realised that this could make the pupils feel uncomfortable and potentially shy away from the activities, or not want to participate. Therefore, I needed to find a way to capture these elements in a non-obtrusive manner. Henceforth, to capture their natural characteristics I photographed them as they drew. To capture audio, I utilised voice recordings, meaning that pupils would not feel shy to express their feelings as it is indirect and anonymous.

Normally questionnaires are used to capture data at workshops, however, this formal approach could hinder the raw and natural emotive responses to the activities. Therefore, to capture raw feelings during the workshop, I would go around the pupils talking to them about their experience whilst questioning pupils as a group, which would then be captured via voice recording. This would give the pupils and myself the opportunity to reflect on the teaching methods, another influence from Cizek as he had discussions after activities.



Figure 5.1 (Tavares, 2015). NADSC Workshop Activity Discussion Photograph

Data would thus be captured via photographs, transcribed voice recordings (See Appendix 3.1) and pupil's drawings. This data will be used to analyse the workshops, from the visuals of the drawings, to the qualitative outcomes such as pupil's reactions and changes in mind-set.

The majority of time was spent producing a workshop plan that would include each activity the pupils would complete, comprehensive reasoning behind the activity, link to research and the discussions that could occur afterwards. This lesson plan would guide the workshops and ensure I include all relevant factors that could impact the research (See Appendix 3.2).

I decided that I wanted to run three activities: Mind Pictures, Word Pictures and Copying. The order in which I ran these would affect the outcome of the results and as such was a core consideration. I needed the pupils to not see the image before they drew it from words, have only seen it for a short period for Mind Pictures and have the image in front of them for Copying. Therefore, order was apparent: Word Pictures, Mind Pictures and finally Copying.

Following this, the imagery selected for the research was important. I could have chosen to use three different images for each activity, however, this would detract from the pupils' understanding how different teaching methods evoke different outcomes, and it may have complicated the workshop. Therefore, I decided to use one image from the Child Art Collection throughout all activities. Subsequently, the word picture description would need to be written and for it to include as much detail as possible for the pupils to generate the image within their inner eye. At the same time I did not want to use words that would also be too predictable, I wanted the words to capture different emotions. For example: using the word 'twilight' instead of 'night time' (See Appendix 3.3).

5.2 Workshop Outcomes

5.2.1. Common Themes from Transcript

The qualitative data produced from the pupil's participation in the workshops was paramount to understanding the success of the project. Therefore, a frequently used word cloud was generated from the transcript to highlight the pupils' emotional change. The larger the word, the more frequently the word was used.

teaching methods that progress self-expression as pupils no longer compared efforts. In order for the pupils to come to this realisation, they needed to explore the whole journey of the workshop.



Figure 5.3 (Tavares, 2015). NADSC Workshop Photograph – Student 10's

5.2.1.2 Right and Wrong

Pupils are accustomed to what they are told is right and wrong. Student 5 demonstrated this when she said, "I don't want to start it because I'm going to be wrong." This right and wrong culture has created a resistance in the pupil's ability to experiment, invent and foster creativity. Risk taking has fallen as they fear being wrong, thus stifling innovation.

The pupils expressed, during the copying exercise, that it obstructs creativity, as there is a right and wrong way of copying. "I can't do this as if it goes wrong it is obvious, whereas if you do it yourself and something goes wrong then it's not a problem".

Student 10 explained that when partaking in Mind and Word Pictures he didn't view his drawing as wrong, but his interpretation revealed new insights. "If it doesn't look right it annoys you because it is wrong. But if you do it from what you think, it's something creative, it's your imagination."

5.2.1.2 Try and Avoid

During the workshop I emphasised the pupils to 'try', encouraging the pupils to attempt activities no matter what preconceptions or hindrances they had. Nevertheless, I found that when I told them to 'try', some pupils tried to 'avoid' the activities instead, as it was out of their comfort zones. Avoidance strategies were high during unconscious drawings as pupils were used to having strict instructions.

Furthermore, pupils had low confidence levels in their own work to start off with. Nevertheless, they did suggest an increase in confidence after using Mind and Word Pictures. However, they explained they would still try avoid self-expression because it is harder. Nonetheless, this task was new, as pupils become accustomed they would adapt and capitalise on the methods. Student 2 believed that "you can be freer when drawing from imagination."

5.2.2 Common Themes from Drawings

5.2.2.1 Black and White

When drawing, pupils expressed that their inner eye captured the image in black and white, despite me vividly describing colours. I did not expect this finding to occur, and it is an area that could be considered in future research. I feel, at this stage, that the reason is that pupils focused on generating shapes described before being able to add the colour in their subconscious.

5.2.2.2 Comparison between Teaching Methods

Figure 5.4 displays three drawings created by Student 8 and Figure 5.5 displays drawings from Student 4. It is apparent that each pupil has interpreted each activity in their own way, bringing their artistic style and perception on the activities involved.



Mind Pictures



Word Pictures



Copying

Figure 5.4 (Tavares, 2015). Student 8's Word, Mind and Copying Drawings



Mind Pictures



Word Pictures



Copying

Figure 5.5 (Tavares, 2015). Student 4's Word, Mind and Copying Drawings

When analysing the drawings it appears that self-expression has primarily been

captured through Word Pictures, with traces in Mind Pictures. This happened because Word Pictures had no guide to follow, opposite to what they experience in Art Lessons. Mind Pictures offered an element of a guide that facilitated an attempted re-creation of what they saw and what they thought was 'right'.

Within Word Pictures pupils focused on a key factors that they were able to store in their inner eye. All pupils captured the 'orange scarf' the lady wore and the 'dark' suit the man wore because it is much easier to visualise everyday objects such as clothing, rather than marques or swing rides.

Nevertheless, the focus on key factors resulted in all pupils struggling to fill the background. This suggests that Word Pictures need to have very little detail in order be successful, little detail with options for the pupils to embellish through their inner eye. Nevertheless, the pupils expressed their identities as artists by selecting the medium, page size and paper.

Analysing Mind Pictures demonstrated that pupils captured more detail, filling the page. Of large significance is that when drawing the people they appeared the same in both Word and Mind Pictures, which instils self-belief, and trust in the pupil's ability that they could embrace through Mind Pictures. From a distance the Mind Picture results appear more 'exciting', but I believe this is because pupils were able to focus on finishing the piece as they had the guide.

The drawings created within Copying activities contrast the other activities significantly. It is like a different artist produced the paintings with large changes in colour, technique and professionalism. All pupils worked in acrylic paint, as this is what the original had. However, they struggled to mix the paint and bring in new colours, removing any creativity, self-expression or imagination learnt in other activities. The pupils also became quickly bored and had a reduced energy throughout the activity, therefore finding themselves getting distracted and not concentrating. Whereas, through Mind Pictures and Word Pictures, as they were using their inner eye, concentration and focus was vital.

Henceforth, the drawings demonstrate a clear correlation between self-expression and teaching methods from the Revolution in Child Art, see Appendix 3.4 for all the pupils drawings.

5.3 Workshops Results

5.3.1 Inner Eye

Following the workshop, and understanding the process of Word and Mind Pictures through the inner eye, I believe the diagram drawn by Humphrey (1986) is naïve to different teaching methods.

The diagram suggests we use our senses all at once and the motor systems formulate visualisations unconsciously. When they are used consciously the minds inner eye is another sense, which provides a basic picture. Humphrey presumes that you look, touch and hear an artefact all at once. It appears that this is true when copying.

However, each teaching method places primary importance on different senses, whilst other senses close down. This facilitates a heightened experience. Therefore, the use of the inner eye changes depending teaching method and can be developed the more it is used.

Figure 5.6 and 5.7 illustrates the inner eye when using Mind and Word Pictures. Rather than looking at the artefact constantly, and observing it through all senses, the participant is seeing through the description or minimal glances at the artwork, eliminating the other senses and focusing on just one.

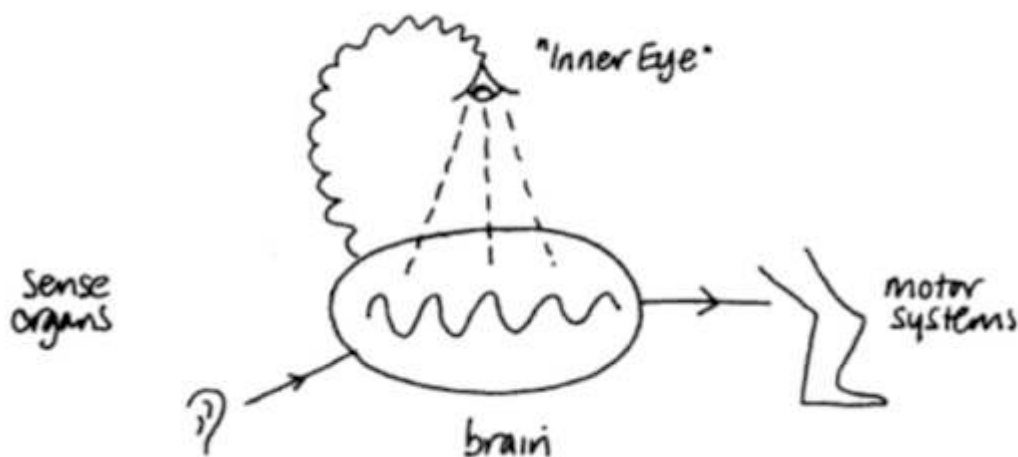


Figure 5.6 (Tavares, 2015). The Minds Inner Eye Sketched Developed for Word Pictures

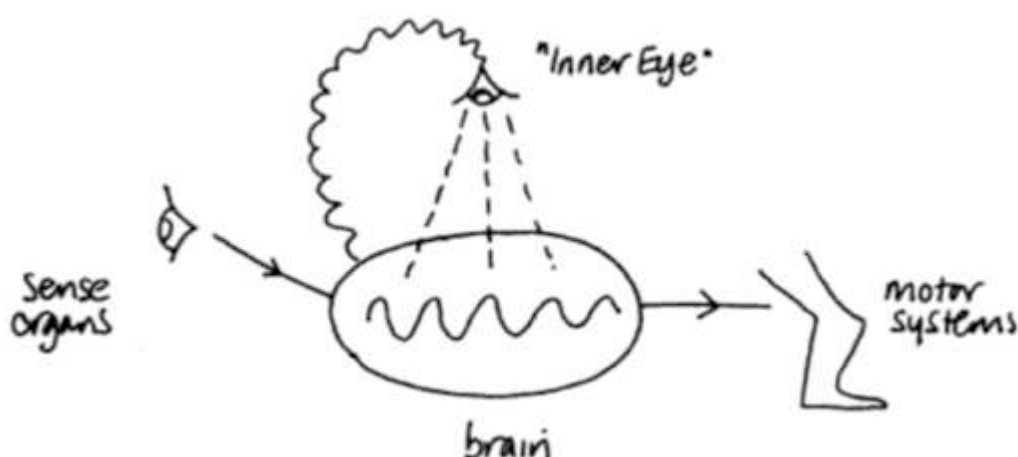


Figure 5.7 (Tavares, 2015). The Minds Inner Eye Sketched Developed for Mind Pictures

Therefore, even if the pupils struggled, found the activities harder and started with negative feelings, just like any other activities, practice helped development. If the pupils focused on using these activities more, they would start to believe in themselves and trust their inner eye.

5.3.2 Self-expression, Creativity and Imagination

The ability to become self-expressive came at different times to the pupils. Those grasping it immediately did not question the activities, but had the confidence to try, enjoying the experience and taking a risk. Those that struggled and needed motivating, required a period of reflection to compare methods to those within schools. This proved critical to facilitating the pupils understanding, that the workshop activities allowed true self-expression and creativity.

Only one pupil believed that Mind and Word Pictures did not improve self-expression. Interestingly, Student 9 explained that she could still be as expressive through copying as she only takes influence from the drawing, but still adds her own expression through her techniques and use of colour. Student 9's explanation described Mind Pictures, but as she felt she had the image in front of her, she believed it was Copying. Therefore, ultimately, all the pupils' self-expression came from the use of Mind and Word Pictures.

The realisation of self-expression allowed pupils to visualise with their inner eye, something that was not on the original drawing. For example, Student 2 visualised the drawing to be a photograph, rather than a painting. The description captured her own imagination. Self-expression enabled risk taking, something that normally they would be scared to do for fear of being wrong. This element of risk taking is what drives innovation and creativity (Shavinina, 2003), therefore if the teaching methods are implemented, we as teachers are creating an environment in which we can see pupils grow in confidence and innovation, to discover new processes, techniques and theories.

In the reflection period after the Word Pictures activity, the pupils were shown the original drawing. A unanimous agreement occurred, believing that the original painting was not merely as exciting as what their inner eye and imagination produced. This instilled trust in their judgements and imagination, proving that the use of Word Pictures can evoke imagination. Consequently, this method led to pupils creating an outcome more self-expressive than if they simply copied the drawing. Without the use of imagination in teaching pupils will not bring new perspectives or knowledge to the class (DeLoatch, 2015).

5.3.3 Confidence, Value and Appreciation

Confidence, Value and Appreciation were key outcomes from the workshops. Even though these topics were not specifically mentioned within the reflection period, I started to witness a cycle of events.

Even with the pupil's first preconceptions, the pupils started to gain confidence, within what they were doing, either from gaining confidence in risk taking, their judgement, or they simply believe that they are artists; they subsequently started to value the work created. They were suddenly not creating artwork because they were told to, but for themselves. Following increased value in their work, thus appreciation for teaching methods set in. Participants appreciated what they were doing, instilling self-expression, creativity and imagination. Therefore, once they appreciated the teaching methods their confidence increased, and the cycle continued.



Figure 5.8 (Tavares, 2015). Confidence, Value and Appreciation Cycle

It will be interesting to identify if a correlation exists between what the pupils experienced and my practice.

5.3.4 Future Workshop Amendments

Analysing the NADSC workshop identified future improvements. The teaching methods used exploited self-expression and creativity, however, it took some pupils longer due to not letting go of anxieties, refusing new teaching methods. Therefore, it is important that the workshops do not delve straight into lengthy activities. It is necessary to run short exercises that encourage the 'imperfect' state of drawing, to facilitate an open-minded class.

Consequently, when running the workshop at Honley High School, the first few activities involved relying heavily on their senses to draw artefacts. I ran a series of blind folded drawings, drawing with your left hand, drawing whilst the object is under the table and drawing from someone else's description (Figure 5.9 and 5.10). This created a more focused group for the main activities, reinforcing the elements of play whilst learning.



Figure 5.9 (Tavares, 2015). Drawing with Eyes Closed, Honley High School Workshop



Figure 5.10 (Tavares, 2015). Drawing from Someone's Description, Honley High School

Another improvement surrounds vocabulary. Pupil's that struggled with Word Pictures did so due to complexity of words and length of descriptions. There were too many details to capture, that pupils struggled to remember elements from the beginning of the description. There needed to be a balance of enough detail to create a mental image, but not so much that the description is overwhelming. Consequently, pupils could capture all elements, rather than focus on a few key elements.

5.4 Self-Selected Groups

In total I ran three workshops, in different environments that had similar conclusions. Cizek believes that self-selected groups are important to increase self-expression and creativity. Nonetheless, I believe that it played no importance in the result as the realisation of self-expression, fostering of creativity and imagination comes from within the individual excavated by teaching. The result of the outcomes being similar, even with a wider age range used does contradict the evidence provided in the literature review, which is also shown through my practice, as I am an adult participating in methods primarily used on children. The workshop at Anthropologie highlighted that the teaching methods were not solely for the use of children, however teaching methods from The Child Art Revolution was a way in which to open the valuable child like behaviours within.



Figure 5.12 (Tavares, 2015). Anthropologie Workshop

Chapter Six: Practice

This section will analyse how my practice has been informed and developed based on the archive and workshop findings. The practice-led research can be measured through educational, personal and commercial success. For the purpose of this research I intended to mark the success through a reflective practice, working on the teaching of Donald Schon (2008) enabling my practice to evolve through practitioner reflection and documentation from drawings, notes and product outcomes. I am a rug designer and maker, specialising in bespoke, high-end, hand tufted rugs and interiors. Throughout this research I have created a collection, comprising of ten bespoke handcrafted footstools and three rugs, to encapsulate the developments within my practice.

Comparable to Child Art Collection at the NAEA, all products emulate their own characteristics through the exploration of colour, shape and form. Each product has captured an essence of self-expression, creativity and imagination. However, they are drawn together as a collection, through their embodied story and the research from the archive and workshops.

6.1 Significance of the Archive

Richardson and Cizek believe that a work-environment can enhance creativity and self-expression. Initially I thought the archive would be such an environment, due to being embedded in a body of documentation pushing self-expression. However, I found the environment to be restrictive, preventing play and experimentation, because of its formal atmosphere. Additionally, when at the archive, I was unable to devote the time needed to finish a piece, use any medium and make mess, a key part of playing. Consequently, in order to harness creativity, I worked in studios and workshops. They captured a freer atmosphere, leading to progressive ideas and experiential drawing.

During research and practice I reflected on visual artefacts at the archive. They were often starting points for my own drawing exercises, or opportunities to experiment with teaching methods as the original drawings were created by the methods I was researching, thus enhancing the connection between research and practice. This evoked the feeling that I was a participant in a workshop, facilitating the understanding of challenges and successes the pupils experienced.

6.1.3 Teaching Methods

6.1.3.1 The use of Mind Pictures

The artefacts have to be kept on-site meaning that I had to use my inner eye to capture detail, forcing the use of Mind Pictures.



Figure 6.1 (NAEA, n.d.). ILEA Collection. and **Figure 6.2** (Tavares, 2014).

Original Acrylic Painting, 25.5x19.5cm

Figure 6.1 shows a pupils drawing of overlapped tissue paper that created natural shapes and layers of colour. When reflecting on what my inner eye could see, I focused primarily on the emphasis of colours merging together, yet vibrant in their own space. The number of colours involved proved difficult, as I could not just focus on one. However, it enabled me to develop my artistic expression and trust my instincts. On the other hand, this outcome evokes characteristics of my rug designs as it was the first painting created from the research, thus I was still learning how to be self-expressive and take risks.



Figure 6.3 (NAEA, n.d.). ILEA Collection. and **Figure 6.4** (Tavares, 2014).

Original Acrylic Painting, 25x19cm

Figure 6.3 displays an abstract twist to an illustrative portrait created by a pupil. My inner-eye captured two key themes: brush strokes and shapes, which became the focus of my interpretation. The colour appeared to emerge from these themes, even though colours used were not in the original artefact. I had taken elements from it, whilst adding my self-expression and creativity to it.

Mind Pictures were also used when designing Toppiece Footstools. I followed fewer rules, than when designing rugs, as they were designed to harness the unconscious, playful and self-expressive attitude I was having towards drawing, by experimenting



Figure 6.5 (Tavares, 2015). Collection of Toppiece Footstools 5-14

with

colour

and texture through rug tufting.

By using footstools as a platform to experiment and be creative through rug tufting, I took away the restrictions that I previously experienced when rug tufting. Previously, my process consisted of translating drawings into high-end products, copying, a notion that I was forcing pupils away from. Therefore, by using rug tufting as a form of self-expression, in the same way I was using drawing, allowed all the processes within my practice to interlock and evolve together, rather than being separate entities. I used the canvas as my paper and explored blending colours in various methods, using colours together that ordinarily I would have shied away from and mixing yarns to produce unique colours and textures.

Paintings are easy to discard if I felt that they did not work, however, due to the footstools being produced for a commercial client, it added an extra degree of risk, drastically increasing the need to believe in the value behind my work. Within my workshops I instil self-believe in the pupil and their artwork for what it is, their self-expression. Therefore I needed to ensure I have self-belief in the outcomes produced.

'Motion' originated from a painting produced after leaving YSP. As I drove away, after researching Marion Richardson and Mind Pictures, I was drawn to Barbara Hepworth's *The Family of Man* (1970). The organic shapes that created dark holes and the



Figures 6.7 and 6.8 (Tavares, 2015). Photographs of 'The Family of Man', Barbara Hepworth at Yorkshire Sculpture Park

blending of the surrounding scenery and metallic colours created a mental image. Once I arrived home, in an expressive environment, I used my inner eye to paint.

The outcome immediately contrasted the style of painting I had been accustomed to. My painting practice normally involved copying from direct imagery in turn portraying a more realistic interpretation, as can be seen in Figure 6.9, one of my drawings of 'The Family of Man' during my undergraduate degree.



Figure 6.9 (Tavares, 2013) 150 Drawings Project, inspired by Hepworth

In contrast, the outcome of this painting brought in elements of Hepworth's *The Family of Man*, whilst using self-expression and capturing other elements that I felt were important from my mind picture. This provided me the opportunity to be free in how I use my medium, scale, and method of painting.



Figure 6.10 (Tavares, 2015) Original Acrylic Painting, 42x59cm

Following on from my painting, I wanted to capture these processes in my products. Therefore, once I was ready to start drawing with the rug-tufting gun, I studied my painting, generating a mind picture. Once my inner-eye captured the image, I started to paint with yarn and unconsciously I realised that the style in which I was tufting was completely new, with emphasis on linear details that were in the original painting.

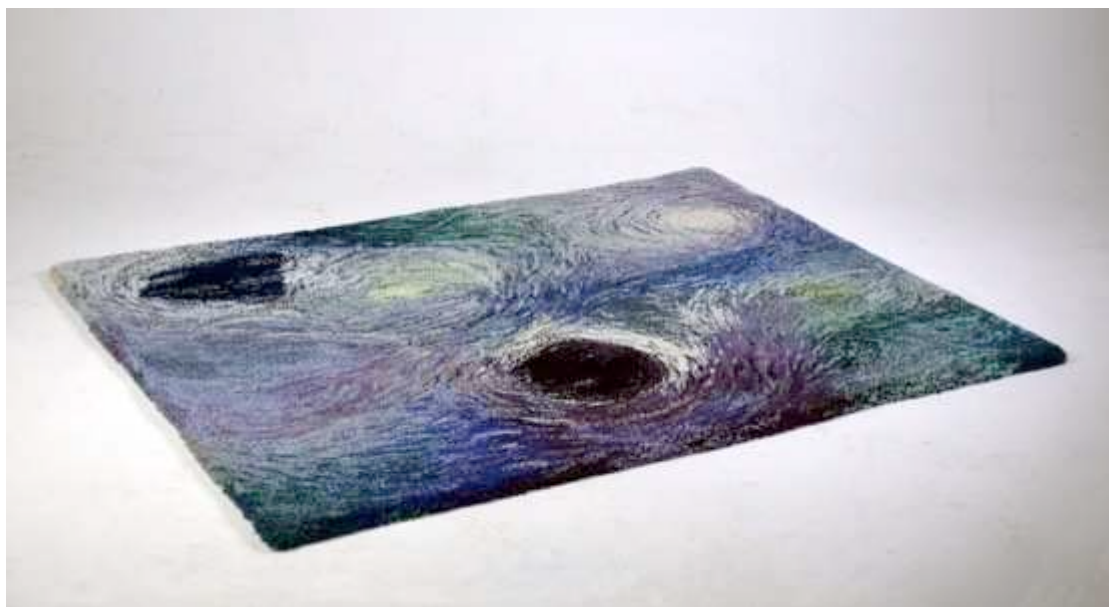


Figure 6.11 (Tavares, 2015) Motion, 100% Mixed Fibre Wool, 100x150cm

This new style would not have been so natural if I tried to translate the image directly. My inner eye not only captured the linear movement but certain colours also, from this I developed the rug and my self-expression evolved through it. This allowed me to mix yarns like I would paint and see where the drawing would take me, without a structured plan.

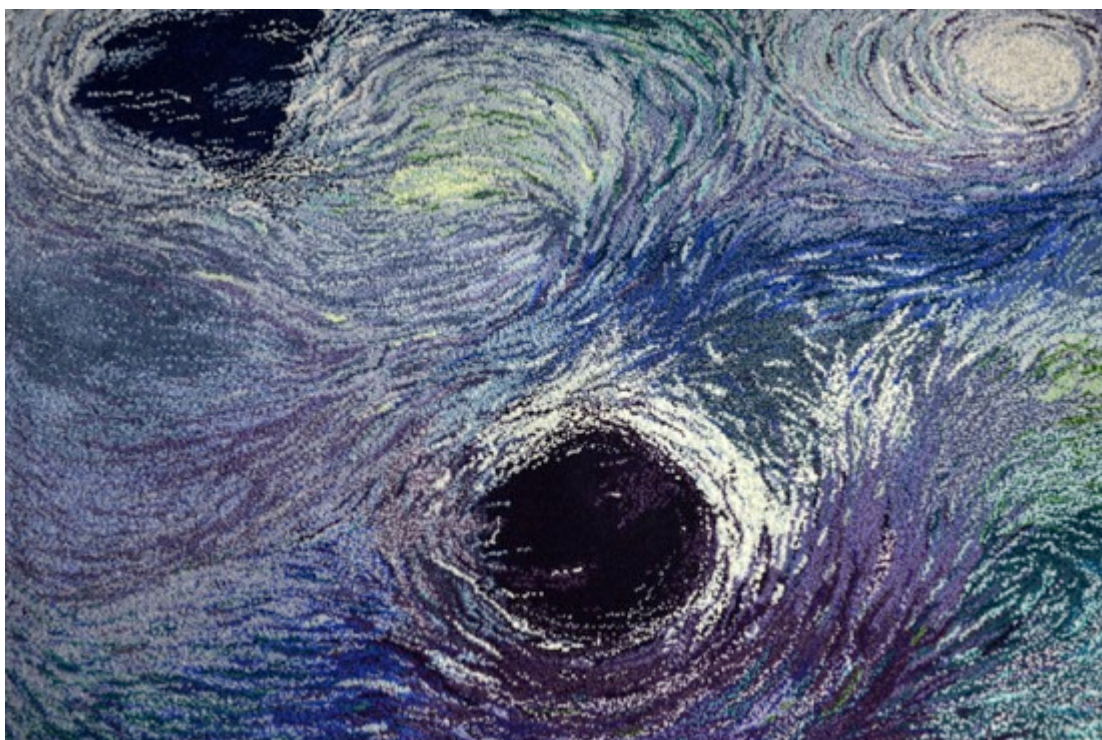


Figure 6.12 (Tavares, 2015) Motion, 100% Mixed Fibre Wool, 100x150cm

When reflecting back on the process I can identify a clear development on the teaching methods used by Richardson. Her methods allowed a revolutionised painting process that enabled freer colour choice, movement and opportunity to make mistakes and thus when repeating the process through tufting, it developed a rug with unique qualities. This highlighted the comprehensive, yet natural, process in the development of my practice from the use of the archive and embedding it within my drawing and tufting process.

6.1.3.2 The use of Word Pictures

I selected Word Pictures as I had seen how the outcomes varied in the workshops and viewed their emotive feedback once they had seen their interpretation, in comparison to the original item.

I felt it was important that I had the same experiential outcome as the pupils, therefore Byron Reece-Jones from NADSC selected the painting and wrote a Word Picture. This enabled me to investigate how a painting, that I had done, could be expressed in different ways.

The word picture added a new dimension to the painting, allowing me to work from a

blank canvas and capture what I had heard into a new rug. To ensure I had the same experience as the pupils Byron recorded the description so I could repeat it during the tufting process. I did not let the pupils read the description, as I wanted them to hear the words rather than focus on what was written down. I felt it was a crucial part of the workshop, to capture the mental imagery through their inner eye, without the hindrance of a piece of paper they could stare at. Therefore, I ensured to follow the same principles.

“As you stand and look in front of you, you can see contrasting waves of teal, coral, peach and navy. Straight lines with circular bends flow together to create organic and natural patterns. The colours splash across the page, forming layers of subtle tones that blend together.”



Figure 6.13 (Tavares, 2015). Original Acrylic Painting, 59x84cm

When I listened to the recording, a painting that I had previously done did not come into my mind, my inner eye captured a new image. I took reference from his description but used them in alternate ways. For example, the straight lines and curved bend referred to the linear movements that formulated a circular motion. However, my inner eye interpreted one side straight whilst the movement came from the other.

Nevertheless, this rug outcome appeared to go back to my usual style of working, blending colours in patches, rather than emulating movement throughout. I feel as I was listening to the words I focused more on the colour and outside shape, than the rest of the description. This led me to fall into my comfort zone. Even though I translated the description in a different way, it drew on other rugs that I have created in the past, for example Torn Edge (Figure 6.14).



Figure 6.14 (Tavares, 2014). Torn Edge, 100% Mixed Fibre Wool, 130x150cm

When reflecting on Lux, I understand why the process turned out different than Motion. With Mind Pictures I had a reference point, which unconsciously meant that I had the opportunity to be more expressive. This reference point gave subtle hints and the space for creative freedom, whilst reflecting back on the overall aim. Whereas Word Pictures rely purely on faith within your skills, thus representing a greater risk in being self-expressive. In future, I would ensure that I consciously listen to the words and translate what I hear, rather than keeping within my comfort zone as this hinders what could have been a revelation in my practice, as was Motion. To do this I will draw onto the canvas first, to capture shapes more, whereas I tufted straight away. Once a

technique has been started it is difficult to refrain from continuing it.



Figure 6.16 (Tavares, 2015): Lux, 100% Mixed Fibre Wool, 100x140cm

Nevertheless, involving Word Pictures instilled another dimension to the design process. It limited the translating notion that I became accustomed to in 'If you can draw it, you can tuft it' and has the potential to create new outcomes.

Using processes like Word Pictures, over translating paintings, enabled me as a practitioner to take one source of inspiration and produce a collection from it. As Richardson stated, translating from an image is little more than a reproduction that has been captured by the physical eye, whereas using Word Pictures captures original qualities through the inner eye (Richardson, 1948). When thinking about commerciality and longevity of design I may need to start working with one source of inspiration to make it cohesive, therefore using Word Pictures would enable me to seize one element and portray it in many avenues.

6.2 Significance of the Workshop

The resulting implications from the workshop on my practice were not directly from the student's drawings, but qualitative data from emotional reactions to activities. Their

willingness to try new methods outside of their comfort zone was an area I needed to develop in my own practice to enable self-expression, creativity and confidence.

Furthermore, a key area that I needed to develop was the use of colour which the workshops facilitated. The pupils selected colours without concern, they selected it as it felt right at the time and worked with what they were visualising. Strauss (2007), an educationalist who analyses the understanding of children drawings, identified that children chose their colour based on its soul quality that leads them to making their own colour symbolisms. They do not think about whether one colour works with another or if putting cold tones next to warm tones work, any materials is welcome in order for them to be able to express themselves.

6.3 Developments in my Practice

A clear development within my drawing process, which has evolved from the archive and workshops, is my mentality when drawing. Prior to this research I felt drawing was a checklist in designing, a mundane task needed to enable a clear design process. This completely dismissed the opportunity for self-expression, creativity and imagination, as there was a focus on designing a drawing that would become a rug. This is portrayed in the designs and rugs that were produced in 'if you can draw it, you can tuft it' whereby I was designing the rug and then the drawing.



Figure 6.17 (Tavares, 2014). Original Watercolour Painting and **Figure 6.18** (Tavares, 2014). Adriana's Drawing Rug

Nevertheless, after understanding the archive and observing pupil's expressions in workshops, I have identified the importance in my own practice to allow exploration. This understanding has led a change in my mind-set, facilitating investigation and experimentation. Shifting from objective orientated drawing has facilitated the removal of limitations and pre-set boundaries. Consequently, my drawings have become more complex to tuft and thus improved my practice and skillset beyond what I thought

possible. My drawings are now starting points that assist with colour, form and shape inspiration for the rugs, or used to experiment with areas that I want to further investigate.

Developments made within drawing and rug tufting has evolved my use of colour and style. I believe the exploration of colour is something I started to encapsulate once I became freer in my own self-expression and risk taking, leading to the development of colours that I may not have experienced before, or considered.

Prior to this research, and during my undergraduate studies, I often found myself apologising in tutorials as I refused to move away from objective orientated drawing as it was outside of my comfort zone and unwilling to take risks. In fact, the commonly repeated words at most tutorials were: "Methodical, Meticulous, Perfectionist, Flat, Static, Miniature and Colourless".

Risk taking and being open to mistakes was foreign to me and a method of working that I avoided. I needed to develop my ability to step outside of the box and compartmentalise my own self-expression as I felt that I had been a product of the education system. Sir Ken Robinson (2007), an international advisor on education in the arts to the Government, identified that those who are not prepared to make mistakes do not come up with anything original. Our education system teaches that mistakes are the worst things to make, thus furthering the idea of regimental adherence to the curriculum. Whereas, teaching methods focused on exploration and self-expression to evolve practices, it was not a mistake if you were experimenting. Therefore, adding experimentation in my practice has ultimately encouraged new ways of working.

Upon analysing my undergraduate drawings, it is clear to identify a contrast in styles. I regularly used the same mediums, worked on small scales and had a perfectionist nature of straight lines. This resulted in my drawings being similar, thus making it hard to find a direction to use the drawings. In workshops that I facilitated, during my undergraduate, I encouraged self-expression and mistakes. However, I relied on these drawings to get experimental bold colours and innovative outputs without having to create my own.



Figure 6.19 (Tavares, 2013-2014). Collage of Drawings from Undergraduate

My developments in drawing, use of new teaching methods and environments that facilitate self-expression and creativity, have all been fundamental in my development of colour and drawing style. It has developed my knowledge of how colour palettes work together and how painting without objectives lead to taking risks, imagination and problem solving (Church, 1993).

Figure 6.20 demonstrates the variety of colour being used; colours that I have mixed together and colour palettes I feel could be appropriate when designing rugs.



Figure 6.20 (Tavares, 2014). Series of Paintings investigating Colour, 8x8cm

The development in colour exploration and self-expression has developed the style in which I paint, that contrasts my previous methods. This development means that, when producing commercial products, I am able to be progressive and innovative within my area.

The Child Art Collection comprises educationalists that promoted value in children's art work, therefore an area I needed to develop was placing value in my own work. The developments in my practice generated appreciation for the teaching methods as I understood how they enabled me to push boundaries within my practice. This appreciation led to an increased perceived value in my work as I had developed my practice further than I thought possible.

6.4 Enterprise in Practice

The products, due to their commercial nature, facilitate the promotion of my research as conversation focuses on 'where I got my inspiration from'. The commercial element is fundamental to promoting my findings within craft circles and global brands within the industry.



Figure 6.21 (Tavares, 2014). Series of Paintings investigating Shape

Having commerciality within the project enables a variety of users to access the concept of the project. The users may have no relationship with the arts, but as they are drawn to the aesthetics, it provides an

opportunity to explain the underlying concept and promote the educational outputs in different lights. Those

who buy into the products, unconsciously buy into the story. Therefore, they then promote the project to those around them.

Nevertheless, the promotional side can be restrictive. As my practice is an enterprise, it needs to be self-sufficient. Therefore, products need to be appealing in order for consumers to purchase. Consequently, using research to underpin and develop designs could hinder the overall outcomes, thus affecting business sustainability. Nevertheless, without the research developing my practice, the viability of the enterprise would be questionable, as I would not be producing innovative products for an ever growing and fast paced market.

Social engagement of the community and consumers is an important part of promoting the project. Without this engagement they are merely products on sale, with no unique selling point or background story. This is an area I have to be wary about when creating my business, embedding research and a firm passion that draws me to design what I do. If I were to lose the social engagement of the project it would be about my creativity as a designer alone, and it would be seen that I am trying to write an instruction manual on how to 'be a creative designer'.

I have been very successful with my social engagement due to my unique selling point. The project has been marketed by a large quantity of mediums, all with very different experiences and networks, which is infinitely valuable.

To engage those who viewed the products there were two avenues.

Firstly, information leaflets promoting myself as a designer and the services I provide, whilst informing the background and research behind the products. The leaflets are successful as they reinforce the nature of the background, especially if I am not there to explain them myself.

The story embedded into the products also compliment the luxury brand that I am capturing, people who are buying into this brand are buying into the value of art and craft education.

Secondly, running workshops alongside exhibitions and trade shows captured an audience too, as they become living, breathing participants of the concept. The workshops are not just about improving my confidence and rejuvenating drawing, but helping people understand the concept. As a result of working with the archive I recognise the value of maintaining the engagement in workshops and embedding it in

my own practice currently and for the future. Whether the participants are people who may be walking off the streets into a public workshop, such as Anthropologie, or in organised events such as the workshop at NADSC, involvement in the workshops cement the concept and story as they feel part of it.

Since undertaking the research I have showcased my collection at various outlets, such as: The Flooring Show 2014 and 2015, Great Northern Contemporary Craft Fair 2014 and 2015, Edinburgh Contemporary Crafts, The National Centre for Craft and Design and The British Library. The publicity gained at these shows has encouraged social engagement around the project and an opportunity for me to tell the 'story' to the public.

One of the most significant exhibitions through the research has been London Design Festival in conjunction with Anthropologie. Anthropologie, a high-end global retail giant, were fascinated by the background. Anthropologie requested that I be their featured artist, during London Design Festival, to promote the fundamental research that drives the creations of my bespoke products (See Appendix 4.1). Whilst communicating with them over the period of a year, decisions were made that I would showcase a collection in the Regent Street Store where I would run public workshops to encourage social engagement (See Appendix 4.2).

The exhibition was titled 'Limitless Creativity'. This evoked the intrinsic bond between the teaching methods opportunity to never limit the creativity within one's self. The exhibition also included work from my undergraduate degree reinforcing the connection of the 'story'.



Figure 6.22 (Tavares, 2015). 'Limitless Creativity' exhibition at Anthropologie



Figure 6.23 (Tavares, 2015). 'Limitless Creativity' exhibition at Anthropologie

During the promotion of London Design Festival many organisations started to promote the research. The exhibition captured a variety of audiences, such as shoppers, educationalists and researchers. This mixture of audience helped push the debate around art and craft education, and I believe this is why my work became so popular within craft communities. Furthermore, recognised magazines such as COVER (See Appendix 4.3), Crafts, Home & Antiques (See Appendix 4.4) and local newspapers (See Appendix 4.5 and 4.6) featured the exhibition, thus further widening the impact of the research.



Figure 6.24 (Tavares, 2015). 'Limitless Creativity' exhibition at Anthropologie

7. Chapter Seven: Conclusion

This practice-led research was set out to explore how the NAEA can impact upon the teaching methods used in workshops to monopolise on self-expression, creativity and imagination. This research has also sought to utilise this information to develop and evolve my practice.

Analysis of the Child Art Collection, and understanding the intrinsic values that occurred, found that Marion Richardson and Franz Cizek were key pioneers within the Revolution in Child Art. The pioneers, even though they have similar attitudes towards art and craft Education, had their own modes of drawing out self-expression, creativity and imagination from their pupils. Henceforth, using some of these methods I would be able to understand their applicability within Art and Craft Education in the 21st Century. I ultimately found that the teaching methods had a profound impact on the realisation of self-expression, creativity and imagination, not only on the pupils in workshops but myself as a practitioner.

Nevertheless, it was naïve to presume that it is as simple as taking teaching methods that were used 80 years ago, and fitting them into modern day education without amendments. The theoretical methods of Mind and Work Pictures were highly applicable, but I found that as attendees of the workshops were so new to these styles of activities they needed to warm up to them and gain self-belief in their artistic abilities first. Henceforth, when reviewing the use of Word Pictures, it was vital to ensure that the vocabulary used does not over complicate a task, as the pupils should rely on their own judgment's to encourage self-expression.

Furthermore, Cizek argues that self-selected groups were vital for true self-expression and creativity to occur. However, I found no such evidence. There are vast amounts of abilities in groups, and as teachers, we have to adapt our lessons to encourage all participants to have the same experience, therefore self-selecting is not necessarily needed or useful. I chose to not only use children through this research but adults too. As an adult exploring these teaching methods I wanted to show how developments through my own practice were not bias and therefore these teaching methods can evoke a transformation in all that participate. Of fundamental importance, and promoted by Cizek, was for contemporary teachers to be creators, rather than teachers. It is vital that we harness the natural playful dispositions of children to improve the standard of art education.

From the workshops and qualitative data extracts, a cycle was identified. Both the pupils and I, after doing activities, grew in confidence, thus valuing our work, consequently we gained appreciation for the teaching methods. As teaching methods are capitalised on, this cycle will continue and eventually draw out a self-expressive nature naturally. With self-belief, it is much easier to show society the importance and prominence that Art and Craft Education can have on an individual's confidence and personal wellbeing. The outcome of increased confidence and personal achievement reinstated the growing developments in awareness of how research and reflection can push a practice forward. The tangible measure for success was demonstrated through the freedom and confidence gained within not only my drawings and practice, but the students value.

Additionally, the research identified that the inner-eye is an untapped, yet vital, subject that needs to be explored further in education. The inner eye enables the fostering of innovation, creativity and self-expression indefinitely and this is greatly needed in a fast pace design industry. Initially, the inner eye diagram discussed explained the formatting of how it is used, but as investigations into the workshops occurred, it brought the realisation that the inner eye is adaptable to variations of environments and individuals use. There are elements of the inner eye that I needed to develop in my practice to ensure I am capitalising on its effects. However, as discussed the more the inner eye is used, the more comfortable an individual will become using it.

Following this, the element of risk taking and stepping out of comfort zones were areas that evolved through my practice, and the pupils workshop. Risk taking is not a matter of right and wrong but in fact it is a method of using self-expression to conduct innovative playful dispositions and thus brings longevity in the marketplace. By risk taking I was able to develop my use of colour and experiential drawing, which enabled me to analyse how the research has encouraged my practice to evolve.

Nevertheless, this research has identified numerous key areas that require future analysis to gain a deeper understanding. Figure 7.1 identifies these areas and the correlations between subject matters.

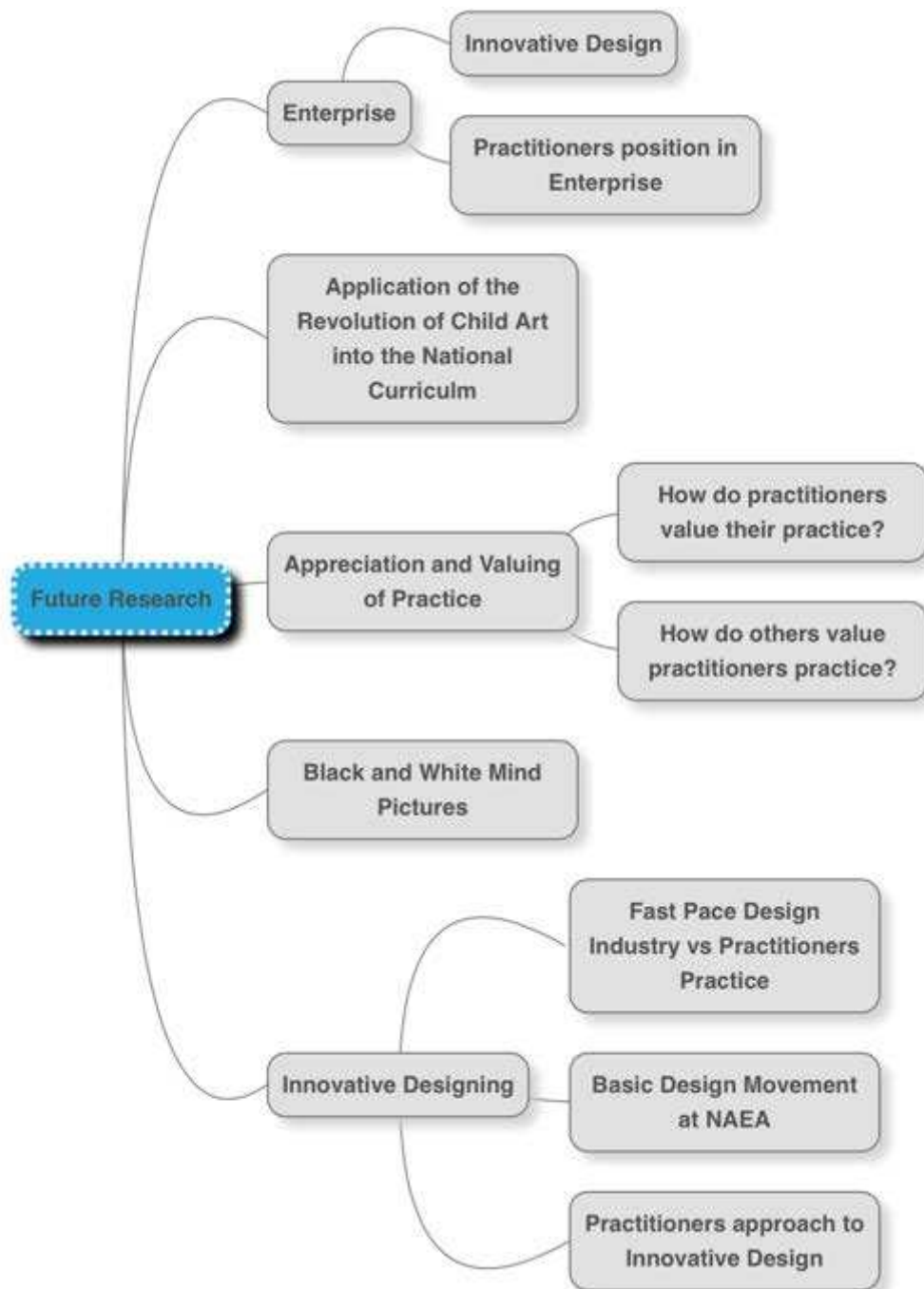


Figure 7.1 Tavares (2015). Future Research Mind Map.

- Enterprise was used in the promotion of my research and this drew conclusions on how enterprise can impact upon the position a practitioner can have in a business environment and therefore 'ensuring' they are on top of the market producing innovative designs. This area could be further researched to widen its impact, in particular engagement within the educational sector.
- This research project focused mainly on developing my practice and as such the scale of investigation within the Revolution in Child Art was small. I believe

that future research could focus on other pioneers such as Catterson-Smith and Herbert Read to gain a larger sample base to test modern day applicability within the National Curriculum.

- Placing importance and value on your own work is key to enabling self-expression and creativity, however, I believe this is an untapped field of research that could be explored further. Future research will focus on what psychological factors can influence the amount of value artists place on their artwork. This method could be completed through the use of practitioner-to-practitioner collaboration.
- Interestingly, the workshop results identified that pupils visualise in black and white, before applying colour. This would be an area of research to investigate why this occurred and how this could impact upon the use of Mind Pictures to improve self-expression and creativity.
- Finally, innovative design which corresponds to enterprise. Within this project I focused on using the inner-eye alongside teaching methods to develop practitioner's use of innovative design, a key need within a fast moving market. However, future research should identify further methods to improve innovation within the design world.

Despite a rapid decline in Art and Craft Education, teaching methods from within the Revolution in Child Art have demonstrated that increased value can reoccur. This increased value drastically impacts self-expression and as such, even though I have been through the same education system, I can increase the value in my practice and enhance it further.

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Appendices

1. Appendix One: Position of Art and Craft Education in the 21st Century

Education and skills development with Arts and Crafts are essential to fulfill creative potential within an economy (Brown, 2015). Therefore, an excellent art education for pupils is vital to the development of transferable skills to affect a nation's capacity to produce innovative, world leading scientists, engineers and technologists as well as artists. Warwick Commission (2015) within the Warwick Report, a report critically analyzing UK cultural activities, identify that we need creative scientists as much as we need artists who understand the property of materials and the affordances of new technology and the only way to ensure this is via effective art education within schools. Nevertheless, the Warwick Report highlights a falling level of art education undermined by numerous macro factors. Regardless of the significant contribution towards the UK's Gross Domestic Product (GDP), 5% of the British economy contributes £76.9bn to the creative industries, yet, further austerity measures and falling perceived importance has led to significant funding cuts. Austerity has resulted in a 32% cut within the Arts Council and 40% in local governments in the last five years. This infinitesimal amount of funding accounts for 0.3% of the public spends, despite the sector contributing 5% to the GDP. Chalabi (2010), an arts journalist, identifies that in 2010 each child received £19.46 in public funding, whereas now each child receives £16.42. The Warwick Commission believes that continued decline in funding will result in irreparable damage to art education's ecosystem, resulting in less creativity and innovation.

Evidence of this downward spiral from reduced funding also corresponds to a rapid reduction in state schools offering arts subjects, which has impacted on the number and level of teachers recruited to this subject area. In the last five years the number of arts teachers in schools has fallen 11% (Cultural Learning Alliance, 2015). The focus of education towards Science, Technology, English and Mathematics (STEM) subjects through bursaries for PGCE students in specific subject areas has further impacted upon this. This decline has even resulted in 17% of schools withdrawing art education as an option (Warwick Commission, 2015). This process has continued, despite several calls to put the arts back on the agenda under a STEAM, Science, Technology, Art, English and Mathematics, focused by the former Labour Party leader, Ed Miliband (Labour Arts Alliance, 2015).

Austerity and reduced disposable income paired with the perceived lack of importance focussing on the Arts has significantly damaged the diversity of creative talent within the United Kingdom, which is having an indirect impact on Art education (British Council, 2012). British Council (2012) identifies that diversity of talent and participation is crucial to the expressive richness and social prosperity of an ecosystem.

Reduced arts funding is leading to a significant decline in participation of cultural activities amongst children, with only 32.1% of children now visiting theatres. It is argued that rich cultural background is key to expressive art lessons (Starzecka, 1996) and as such, is indirectly impacting the quality of child art.

Austerity measures combined with reduced consumer spending and a lack of importance on the arts is creating a larger gap favouring the rich students over the poor within the Arts, thus underrepresenting low-income groups and Black and Minority Ethnic (BAME) individuals. Evidence highlights that 87% of those children visiting and participating in cultural activities, such as Museums and Galleries, exist within the upper echelons of society.

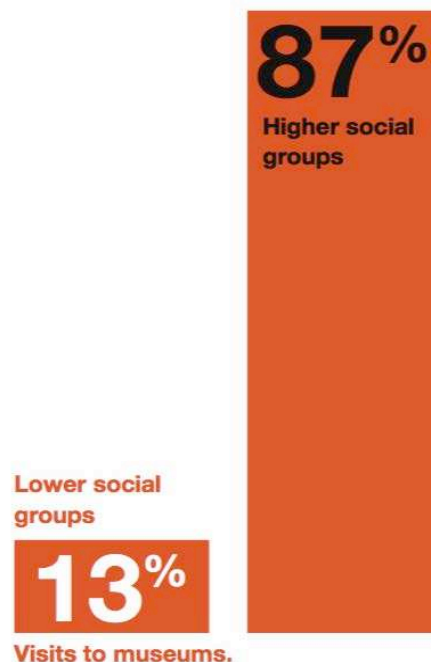


Figure A.1 (Warwick Commission, 2015). Visits to Museums.

The Warwick Report outlines that consequently children born into low-income families

are least likely to be employed, engage with or appreciate the arts and creative industries due to the lack of public funding and parents not valuing its importance. This lack of diversity and under-representation within the Arts is damaging the quality of expressiveness and as such needs to be changed (British Council, 2012).

On the other hand, artists such as Franz Cizek, an educationalist from the Revolution of Child Art, argued that children from impoverished backgrounds, within rural areas, were less likely to be corrupted by cultural experiences. Those students in wealthier homes with access to more books, theatre and reproductions of paintings alongside influential parents were much less innovative (Malvern, 1995). "Culture overlaid children's originality so that it was necessary, he said, 'to peel off this veneer of routine civilization and to expose the kernel of creative barbarism'" (Malvern, 1995, p.268). Consequently, Cizek believes that children should not learn amongst older pupils so that older children do not influence the style of the younger. This highlights the damaging nature of copying from artists, a technique that is exerted within the current education system. It was important for Cizek to shield students from cultural activities as a dependency on culture resulted in dull work (Malvern, 1995).

Further impact upon the ecosystem in this vicious cycle has come from the reduction in the number of students studying art education. From 2003 to 2013 there has been a 50% decline in the numbers of students taking Design and Technology at GCSE and a 25% drop in other art and craft-related GCSE's, whilst a significant amount do not take any creative GCSE's (Warwick Commission, 2015). The final node in this spiraling chain is the fall in jobs at the end of the cycle. Arts jobs now only account for 0.4% of the UK workforce and 31% of employers report unpaid internships (Needlands et al, 2015). This unfavorable working environment has further impacted upon students studying the subject as career advisors steer students benignly away from such a topic stating 'you won't get a job doing that' (Robinson, 2007). These areas of decline have aided the continuous demise in the quality of art education within a UK school environment. The macro environment, unfortunately, cannot be changed. However, the education system is also affecting the success of art education (Cross, 2015), yet teachers can change this.

The current education system is hierarchical worldwide. At the top sit mathematics and languages then the humanities and at the bottom are the arts (Robinson, 2007). Michael Gove's, former Secretary of State for Education, English Baccalaureate (EBacc) relegated arts and design-based subjects to also-rans, they will never win the hierarchy race (Cross, 2015). Consequently, the view of management within education

to improve points in league tables has led to the push of point scoring subjects such as history and geography over the arts. The combined effect of reduced funding and pressures of league tables has resulted in fewer risks and innovations within the national curriculum. Sir Ken Robinson (2007), an international advisor on education in the arts to government, identified that teachers who are not prepared to be wrong do not come up with anything original. Furthermore, our education system promotes the idea that mistakes are the worst things to make, thus furthering the idea of regimental adherence to the curriculum down the chain to future teachers. Consequently, we are operating a Fordism education system that produces standardised students as an output, instead of personally tailoring each lesson and the education system to a person's passion and spirit. Robinson (2007) believes, in fact, our educational system is educating creativity out of our children. He illustrates this with an example. A six year old girl drawing at the back of an art class is asked by the teacher 'what is it that you are drawing?' The student replies 'I am drawing God' to which the teacher replies 'well no one knows what God looks like'. The child then replies 'well they will in a minute'. This highlights a child's inherent use of their inner eye without fear of making mistakes. Picasso once said that all children are born artists (Cardin, 2009), however, the problem is to remain an artist as we grow up. This may be because our current system is forcing children to grow out of it, or rather educated out of it.

Robinson (2010) also argues that despite numerous countries, such as Finland, now operating in a stage of education reform, what governments are doing is fixing a broken system. The Finish approach to art education maintains a child-centered approach and values art education as an important aspect of a child's education rather than primarily focusing on STEM, like our system does (Knight, 2014). Due to the Finish value on art education they have woven it into their entire educational system and it is a subject taught to all students (Ianchia, 2011). Robinson suggests, instead, that we are in need of a revolution not an evolution which focuses on individualism rather than a Fordism educational system. Education should not be about scaling situations to establish a production line, but instead, individual curriculums and teachings, similar to the production line education occurring prior to the Revolution of Child Art, which I will be exploring, further. Despite Robinson's convincing views of revolution, they appear to be extreme and naïve. The education system requires the national curriculum to ensure a coherent level of knowledge across the nation. Furthermore, the time constraint of teachers does not facilitate the reinvention of the wheel. Instead, small scale yet effective changes need to foster creativity from within, methods such as a change in teaching practices can ensure the rehabilitation of the arts within the UK

economy. It is therefore vital that we critically analyse teaching methods of educationalists from within the Child Art Movement to offset wider macro environmental factors at large as the current practices are of sub-optimal performance in cultivating creativity out of 21st Century children.

Below demonstrates the overall social, political and economic effects that have caused Art and Craft Education to suffer a drastic decline.

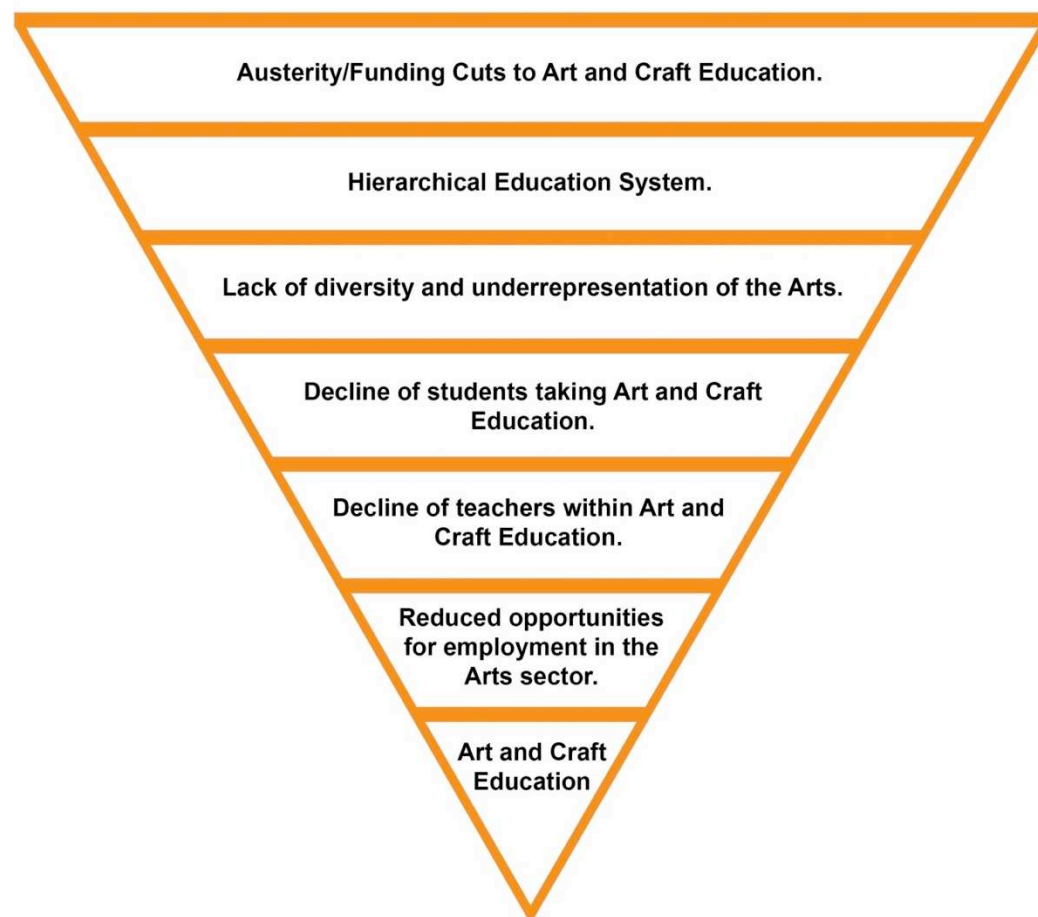


Figure A.2 (Tavares, 2015). Summarised Decline in Art and Craft Education.

Overall depicts the ways in which Art and Craft Education have suffered, educationalists, researchers and some governments have shown that Art and Craft Education is necessary in the development of children's and adults education system.

2. Appendix Two: Ethics

2.1 Risk Review

University of Huddersfield

Art, Design and Architecture
Research Ethics Review for Researchers
Form 1
Staff/Student Declaration
'Low Risk'

TITLE OF PROJECT *Re-visiting craft education through practice.*

NAME OF RESEARCHER *Adriana Tavares*

Brief description of ethical considerations and ethical safeguards within the proposed project/research. Describe what you intend to do, how it will be carried out and how you intend to minimise any risks.

I will be ensuring my research is of quality and integrity.

I will be seeking informed consent from the NSADC and participants of all workshops. I will respect the confidentiality and anonymity of the workshop participants and ensure that the participants are voluntarily participating.

I will avoid harm to the participants by ensuring I am completing a risk assessment before the workshop.

I will ensure that if my participants do not want to be identified or photographed/recorded in the workshop that I keep their information anonymous.

For intended plan of workshop please see Workshop Lesson Plan that includes what each activity comprises of, literature the participants will need to understand to participate in the workshop and relationships to my research.

Have you completed a risk assessment? YES

In signing this Researcher Declaration I am confirming that I have read and understand the University Ethical Guidelines for Good Practice in Teaching & Research (2011), and that my proposed project will not contravene the general ethical guidelines outlined in the 'University Ethical Guidelines for Good Practice in Teaching & Research 2011 (Section 1).

My proposed project does not therefore require an ethics review by the School Ethics Committee and I have not submitted a Research Ethics Application Form 2.

Please hand – in to your Course Leader/Subject Leader/Supervisor for signing-off if you are an undergraduate or postgraduate student.

Research staff please hand-in to the School Research Office.

Student:

Print Name:Adriana Tavares.....

Staff:

Print Name:Nicola Perren.....

2.2 Participation Information Sheet

University of Huddersfield
Art, Design and Architecture
Ethical Review Procedure and Research and Learning
Research Participant Information Sheet
Form 3

You are invited to take part in a staff/student project and/or research study. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others or a university representative if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.
Thank you for reading this.

Who will conduct the research?

Adriana Tavares
Masters of Arts in Research
University of Huddersfield
Queensgate,
Huddersfield,
West Yorkshire
HD1 3DH

Title of the Project Research

Re-visiting art and craft education through practice.

What is the aim of the project/research?

In the past 100 years art and craft has been taught in so many different ways through school. In the past 40 years it has been taught in a particular way however, recent events have led to a decreased value and uptake of art and craft subjects. I aim to explore how art and craft was taught through the Child Art Movement and use influential educationalist to re-visit teaching methods in the present day.

Why have I been chosen?

I have chosen to work with the National Saturday Art and Design Club as it has direct connections between schools and the university. I always wanted to explore this workshop out of a classroom environment with pupils who have a desire to explore art and craft.

What would I be asked to do if I took part?

The research will be asking you participate in a drawing workshop consisting of three activities. These activities will be focusing on memory drawing, word drawing and direct copying of drawings. If authorized, you will be given the chance throughout the workshop to give feedback on the activities based on a series of questions. This feedback will be recorded in order to inform my research and the findings that are relevant to the activities. Throughout the workshop visual documentation will occur through photography, these photographs will only be used for this research and will not be publish on any online platform. In the event of an exhibition some of these photographs may be used to document the workshop.

What happens to the data collected?

The data collected will be used within a research and/or used through the researchers design process as a crafts practitioner.

How is confidentiality maintained?

The data will only be used within the final research paper; it will not be used through online platforms unless you have authorized it.

What happens if I do not want to take part or if I change my mind?

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form before the workshop. If you decide to take part you are still free to withdraw at any time without giving a reason and without detriment to yourself.

What is the duration of the research?

The duration of the Masters of Arts in Research is a 12-month project of which the workshop is a one-off that will be held from 10am-12.30pm on 28th March 2015.

Where will the research be conducted?

The research will be held within The University of Huddersfield and the National Arts Educational Archive at Yorkshire Sculpture Park. The workshop will be held within the same premise that the NSADC is normally held in.

Will the outcomes of the research be published?

There will be a potential final exhibition held at the end of the research year between September and October. The exhibition may contain some of the research that was undertaken by the researcher. There will also be a research paper containing all of the documentation from the project and workshop.

Criminal Records Check (if applicable)

The researcher who may have access to children or vulnerable adults has undergone a satisfactory criminal records check for both the University of Huddersfield and her place of work, Support to Recovery.

Contact for further information

Adriana Tavares

07511299772

Adriana.Tavares@hud.ac.uk

2.3 NADSC Consent Forms

University of Huddersfield
Art, Design and Architecture
Research Ethics Review
Participant Consent Form
Form 4

TITLE OF PROJECT *Re-visiting craft education through practice.*
NAME OF RESEARCHER *Adriana Tavares*

Please Tick

I have been fully informed of the nature and aims of this research by reading Form 3 and I consent to taking part in it.

☒

I understand that I have the right to withdraw from the project/research at any time without giving any reason, and a right to withdraw my data if I wish.

☒

I give permission to be quoted (by use of pseudonym).

☒

I understand that any visual, audio documented material will be held in accordance with the University of Huddersfield's data protection policy.

☒

Declaration: I, the participant, confirm that I consent to take part in the project/research and hereby assign to the University all copyright in my contribution for use in all and any media. I understand that this will not affect my moral right to be identified as the "participant" in accordance with the Copyright, Designs and Patents Act 1988.

☒

I understand I have the right to request that my identity be protected by the use of pseudonym in the project/research and that no information that could lead to my being identified will be included in any report or publication resulting from this research.

☒

Name of participant *Alicia Argadi*

Signature *A. Argadi*

Date *28/3/15*

Name of researcher *Adriana Tavares*

Signature *[Signature]*

Date *28.3.15*

Two copies of this consent form should be completed: One copy to be retained by the participant and one copy to be retained by the researcher.

University of Huddersfield
Art, Design and Architecture
Research Ethics Review
Participant Consent Form
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☒

Name of participant *Deontoy Crosfield*

Signature *D. Cros*

Date *21.3.15*

Name of researcher *Adriana Tavares*

Signature *[Signature]*

Date *25.3.15*

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☒

Name of participant *Hafsa Mukhtar*

Signature *Hafsa Mukhtar*

Date *21.3.15*

Name of researcher *Adriana Tavares*

Signature *Adriana Tavares*

Date *28.3.15*

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☒

Name of participant *Bethany Dower*

Signature *B. Dower*

Date *21st March 2015*

Name of researcher *Adriana Tavares*

Signature *Adriana Tavares*

Date *28.3.15*

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☒

Name of participant

Helena Tavaci

Signature

Helena Tavaci

Date

21/03/15

Name of researcher

Adriana Tavares

Signature

[Signature]

Date

28.3.15

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☒

Name of participant HARINDER KAUR KOONER

Signature *H. Kooner*

Date 28.3.15

Name of researcher *Adriana Tavares*

Signature *Adriana Tavares*

Date 28.3.15

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☒

Name of participant *Isabelle Sykes*

Signature *Isabelle Sykes*

Date *21/3/15*

Name of researcher *Adriana Tavares*

Signature *[Signature]*

Date *28.3.15*

Two copies of this consent form should be completed: One copy to be retained by the participant and one copy to be retained by the researcher.

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☒

Name of participant *Katharine Ward*

Signature *[Signature]*

Date *21/03/2015*

Name of researcher *Adriana Tavares*

Signature *[Signature]*

Date *28.3.15*

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☒

Name of participant *Katie Brearley*

Signature *K Brearley*

Date *21/03/2015*

Name of researcher *Adriana Tavares*

Signature *Adriana Tavares*

Date *28.3.15*

Two copies of this consent form should be completed: One copy to be retained by the participant and one copy to be retained by the researcher.

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☒

Name of participant *Nathaniel Moran*

Signature *[Signature]*

Date *21/03/15*

Name of researcher *Adriana Tavares*

Signature *[Signature]*

Date *28.3.15*

Two copies of this consent form should be completed: One copy to be retained by the participant and one copy to be retained by the researcher.

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Art, Design and Architecture
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Participant Consent Form
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NAME OF RESEARCHER *Adriana Tavares*

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Name of participant SABIA SHADID

Signature S. SHADID

Date 21.3.15

Name of researcher *Adriana Tavares*

Signature *Adriana Tavares*

Date 28.3.15

Two copies of this consent form should be completed: One copy to be retained by the participant and one copy to be retained by the researcher.

2.4 NADSC Risk Assessment

UNIVERSITY OF HUDDERSFIELD - GENERAL HEALTH AND SAFETY RISK ASSESSMENT FORM

(To be completed for intended and proposed activities)

Brief description of activity: Saturday Art Club – School of Art Design & Architecture			
Location: Queensgate Campus	Assessment by: Liz Jack/Byron Jones	Assessment date: 24 September 2014	Assessment reference: Sept 14

SPECIFIC TASK/ASPECT OF ACTIVITY: Arrival onto and leaving campus						
Hazards identified	Risks to health and safety	People at risk	Measures to manage the risks effectively	Action by:		
				Who	When	Completed
Large groups of people near to internal campus roads or adjacent public roads.	People being struck by a moving vehicle or vehicles.	Any visitors including pupils/students and teachers	Students to arrive at CAB Atrium reception where they will be met by trained mentor/ambassadors and taken to room being used for that particular Saturday's workshop.			

SPECIFIC TASK/ASPECT OF ACTIVITY: Movement around the campus and within buildings (including campus tours)						
Hazards identified	Risks to health and safety	People at risk	Measures to manage the risks effectively	Action by:		
				Who	When	Completed
Large groups of people near to and crossing internal campus roads.	People being struck by a moving vehicle or vehicles.	Anyone involved in the visit including pupils/students, teachers, Ambassadors	Routes confined to footpaths and designated crossing points. Small-supervised groups given clear instruction.			
Personal safety of those within the groups on an open campus.	Aggressive or violent behavior towards the group or individual members.		Movement confined to well-populated areas and supervised at all times. Activity undertaken only during daylight hours. Groups' supervisors all have working mobile phones and are given contact number for campus support assistance.			
Obstructions, floor coverings and surfaces in poor condition, inadequate lighting.	Slips or trips resulting in falls, particularly when moving on stairs.		Steps and stairs have handrails. Adequate lighting within buildings and on stairwells. Activity undertaken in daylight hours. Participants asked to walk, not run and are			

Walking adjacent to canal.	Participants falling into canal		supervised whilst moving around campus.			
Unfamiliarity with buildings during emergency evacuation.	Delay in evacuating the building.		Canal towpath and footpaths adjacent are very wide and safely accommodate group numbers. Groups supervised at all times.			
High hazardous areas on campus (e.g. construction sites)	Unauthorized entry and contact with site traffic or activities, equipment within the areas.		Exit and fire exit routes clearly signed. Evacuation Marshals and Wardens present within buildings. Groups supervised whilst in buildings and supervisors aware of evacuation procedures etc.			
			Entry restrictions, secure boundaries and clear signage to indicate these areas. Groups supervised at all times.			

SPECIFIC TASK/ASPECT OF ACTIVITY: Classroom-based activity						
Hazards identified	Risks to health and safety	People at risk	Measures to manage the risks effectively	Action by:		
				Who	When	Completed
Obstructions, floor coverings and surfaces in poor condition	Slips or trips resulting in fall, when moving around the classroom.	All those involved in the visit including pupils/students, teachers, Ambassadors	Classroom checked for safe condition prior to the event.			
Electrical appliances.	Using damaged portable appliances, cables and plugs.		Portable appliances checked for safe condition prior to use. Maintenance and testing of appliances up to date. Use of appliances supervised.			
Difficulty or delay in evacuating venue in the event of an emergency	Over-crowding of venue		All venues have a set capacity that is adhered to. Numbers of visitors clarified and agreed prior to the event. Organizer ensures layout of room provides good circulation space.			
	Unfamiliarity with the evacuation procedures of the building where the activity is based.		Supervisors aware of the building's evacuation procedures and these are also conveyed to the groups at the beginning of the activity.			

3. Appendix Three: Workshop

3.1 NASDC Transcript

Speaker	Transcription
	All pupils sat around a table waiting to start.
Adriana	So, I am not sure if Byron let you know who I am.
Byron (NASDC Leader)	This is Adriana.
Adriana	<p>I work with Byron, but I am also doing an MA at Huddersfield Uni and it is all about the research that I have been doing and this is why I am running this workshop.</p> <p>So if I give you the low down on what is happening... Ummm...The way that you are taught art in school is being developed and the way art is has been taught in the past 100 years is completely different to how it is taught now. So...I don't know the way that you are taught sometimes in school and whether you actually enjoy the way you are taught art. I have been looking at alternative ways that you can be taught art that enables you to be artists yourselves instead of just being told what to do, to create this for a reason, and leave and never do it again. It is about you understanding that you are artist sin your own right and that you can be self-expressive, that you can be creative no matter what age you are. No one is saying to you, that when you hit a certain age this means you can call yourself an artist.</p> <p>Ok.. so...I did my undergraduate here and for that I looked at craft education and all the different things and it led me onto the path of looking at children's art and that is what has led me onto do my MA.</p> <p>So...first activity!</p> <p>There is going to be three activities today, they are all related, you might not know how but they all are!</p> <p>Ok, they are going to be about 40minutes long each and what we will start off doing is a little introduction of the activity then you just go odd and do it and then I will bring you back round and I am going to ask you three questions, not all of you have to answer the questions. Just tell me, answer them as freely as you like .. Ok...</p> <p>So, the first, I don't know how at school, do you just get given something to look at and told to draw it.</p>
Pupils	*mumbles* No
Adriana	Ok. Ok. I am doing something a little different where I Have looked at a drawing and I have actually written down descriptions of the drawing, you're not going to see this drawing. You have to listen to the descriptions and as soon as you get that mental image you need to go and draw it. I expect that all of your drawings are going to be different because of how you see it. But they might not be, so...
Student 5	Mine will be different to the one that is in my head through.
Adriana	<p>That's fine! It is the way that you interpret what you see.</p> <p>So...the idea behind the activity is the use words as description of what you can see visually – it is something called your inner eye. Now that sounds really strange but you know when you, if I said the word to you can think of something straight away that relates to that word, that is your inner eye!</p>

	<p>So everyone's inner eye will be very different someone might think of something in black and white because that what their inner eye sees even if its not.</p> <p>If you close your eyes now and think of the Angel of the North in Newcastle you most probably all think of it from different angles, different colours, loads of different stuff. Ok, so the idea behind this is I am not just giving you a drawing and saying 'draw it' because no doubt you would just copy it, I am giving you the drawing through words so it enables you to be really self-expressive so what you see you draw, in your inner eye.</p> <p>Ok, so did you guys pick up on anything? (<i>Pupils that came into the workshop late</i>)</p>
Pupils	Yeah
Adriana	<p>I am going to describe a drawing to you, its only quick and that I want you to go over to that table, there is loads of different things you can draw with, different paper sizes, so think about when you are thinking about it what media you see. Are you thinking of acrylics, are you think of pastels, are you thinking of giant brush strokes or are you thinking of quite detailed artwork. What paper size do you think of, are you think large scale or are you thinking of something quite small. It depends entirely on what you see and it might be different for every single one of you...ok?</p> <p>So are you ready for this?</p> <p>You can close your eyes if you like...you don't have too but I would like you to clear your heads!</p> <p>On a cold winters night in the 1920's you walk into a classic funfair at twilight. The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background. The bustling and busy atmosphere creates the adventurous and exciting environment that is shown on people's faces. Directly in front of you, you see a couple sharing their enjoyment together. She has her hair in a pin up in a curled style with a wide collared jacket amercing her orange scarf. Bright yellow lights beaming down on his left hand side changing the colours of her dark attire. A man is stood on the right of her, dressed in a dark suit and hat facing to the side. Surrounding them are children, men and women moving around the funfair in all directions. The chilling night contrasts the bright yellow, red, white, pink and blue strokes of colour that enclose the public and fairground rides. From your view point you look over all the crowds and the couple and see carrouseles, swing rides floating in the dark night with beaming lights of colour and hexagon pointed marques directly in front of you. When you look to the far left you see a large marque with scalloped roofing, the scene is unclear but the flashes of colour distinctly engage with the movement from a ride.</p>
Student 5	I have forgotten half of that...
Student 10	Have you got copies of that so that we can read it as we draw?
Adriana	I will keep reading it out ..ok? I will keep reading it out. Do any of you see anything?
Student 5	No
Adriana	Ok, if you see something, go and start drawing! If you don't, I will read it again.
Pupils	I'll just go *lots of giggling*
Adriana	So you have half an hours ok?
Byron	Half an hour!

Adriana	Did you two get that...? Do you get what to do?
Pupils	Yeah
	All pupils moving around, getting their medium and sitting down.
Student 3	I have no idea what to draw what so ever.
Byron	What were you thinking of in your head?
Adriana	What came into your mind?
Student 3	Just two people stood next to each other
Adriana	Well that is a starting point
Student 3	Yeah I suppose
Adriana	That is a starting point!
Student 3	But I can't draw people! I can't draw!
Adriana	Try and draw what you see...
	Most pupils start drawing on their paper
Student 10	Have we got any biro's?
Byron	Yes, we also have fine liners.
Student 10	Cheers
Student 8	Are we allowed to sit of the other table?
Adriana	Yhup you can go over there!
	All pupils settled in their places.
Adriana	You look worried!
Student 5	I don't know what to draw; I don't know what to do!
Becca (NADSC volunteer)	Try thinking back to the description.
Adriana	Do you want me to read it out one more time?
Student 5	I just don't know how to draw what I see...
Adriana	Start off with maybe the big shapes you can see?
Student 5	*Huffs*
Adriana	Right, do you want me to read it out?
Student 5	*Mumbles*
Adriana	Try and close your eye and picture the pieces together like a puzzle.
Student 5	I did, but then I forgot the first thing that I thought of because you said the next things...
Adriana	Ok... On a cold winters night in the 1920's you walk into a classic funfair at twilight. The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background. The bustling and busy atmosphere creates the adventurous and exciting environment that is shown on people's faces. Directly in front of you, you see a couple sharing their enjoyment together. She has her hair in a pin up in a curled style with a wide collared jacket amercing her orange scarf. Bright yellow lights beaming down on his left hand side changing the colours of her dark attire. A man is stood on the right of her, dressed in a dark suit and hat facing to the side. Surrounding them are children, men and women moving around the funfair in all directions. The chilling night contrasts the bright yellow, red, white, pink and blue strokes of colour that enclose the public and fairground rides. From your view point you look over all the crowds and the couple and see carrousels, swing rides floating in the dark night with beaming lights of colour and hexagon pointed marques directly in front of you. When you look to the far left you see a large marque with scalloped roofing, the scene is unclear but the flashes of colour distinctly engage with the movement from a ride. *pause*
Adriana	What did you see?

Student 5	Two people
Adriana	That is a starting point!
Student 5	I can't draw people though, can I draw a stick man?
Adriana	You gotta draw what has been described.
Student 3	This is the most challenging drawing I have ever done in my life!
Adriana	Is it? Why is it challenging?
Student 3	I can't draw!
Adriana	It is not about being able to draw, it is about what you can see!
Student 3	But you need to be able to draw what you can see
Byron	People might draw what they feel...
Adriana	You two look like your struggling?
Student 11	What did you say, what is a marque?
Adriana	A marque is like a tent...
Byron	Ummm...Yeah you know ... like a gazebo...with a tented roof and sides, something like that.
Student 4	Like those white and red ones?
Byron	Yeah it could be, pretty much!
	Pupils continue drawing as I took some photos.
Adriana	On a cold winters night in the 1920's you walk into a classic funfair at twilight. The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background.
Student 10	Does it say what type of lights?
Adriana	What does your imagination see? The bustling and busy atmosphere creates the adventurous and exciting environment that is shown on people's faces. Directly in front of you, you see a couple sharing their enjoyment together. She has her hair in a pin up in a curled style with a wide collared jacket amerencing her orange scarf. Bright yellow lights beaming down on his left hand side changing the colours of her dark attire. A man is stood on the right of her, dressed in a dark suit and hat facing to the side. Surrounding them are children, men and women moving around the funfair in all directions. The chilling night contrasts the bright yellow, red, white, pink and blue strokes of colour that enclose the public and fairground rides. From your view point you look over all the crowds and the couple and see carrousels, swing rides floating in the dark night with beaming lights of colour and hexagon pointed marques directly in front of you. When you look to the far left you see a large marque with scalloped roofing, the scene is unclear but the flashes of colour distinctly engage with the movement from a ride. Ok?
Student 8	Ok... *laughs*
Adriana	Is this something that you are not used to doing?
Student 8	No.... *pause* In art at school we get given a subject topic so we kinda like a guideline but we are left to our own accord so it will be like oh research an artist, you can choose which artist, you can choose what media that you use as long as you link it in with your project.
Adriana	Do you think when you do stuff like that you are able to be as self-expressive as possible? Do you know what I mean by self-expressive?
Student 8	Not really...
Adriana	Ok – being self-expressive is when you have freedom to do what you want so if I wanted to go and I had the feeling to paint something really big...

Student 8	To a certain extent.
Adriana	Ok. Ok. So is there, do you have a lot of restrictions that stop you from being self-expressive, like you can't use certain media.
Student 8	We have an art box that has allsorts of things so we can do felting, acrylic, gouache, plasterscine, wire.. I can't think of anything else by yeah watercolour allsorts.
Adriana	Cool, ok – I will leave you to it! *small break to talk to Byron and Becca* How is it going? Is this what you are seeing?
Student 10	No not really...
Adriana	Is this the colour you are seeing this in?
	No no in bright colours...
Adriana	Ok.
Student 10	I think I am going to go with watercolour afterwards, I have got my outline..
Adriana	You've only got 20 minutes...
Student 10	Ahhh ok!
Adriana	You're struggling missy...
Student 5	No....
Adriana	Describe to me what you can see.
Student 5	I can't
Adriana	You can't see anything?
Student 5	No, I cant explain it...
Adriana	You can't explain it! Is there certain colours you can see?
Student 5	Just the colours that you said
Adriana	Why don't you start off with doing those colours then – that might help you start to gain a better picture if you use colours instead of just black and white? See if that helps! You only have about 20 minutes left – so if you see colours add those colours in!
Byron	How long do we have left?
Adriana	Twenty minutes
Byron	Twenty minutes!
	All pupils continue drawing.
Student 5	I can't draw...
Student 3	I can't draw either!
Adriana	Its not about that ...
Student 3	It is
Student 1	It is or else it won't be perfect
Adriana	If you see your image in colour start adding that colour in.
Student 2	What if you see it as a photograph?
Adriana	Ok
Student 2	I see it is colour but something's in black and white.
Adriana	How are you finding it?
	Ok – yeah.
Adriana	They seem to be struggling.
Byron	Am I allowed to hint to people about what it is but like things...
Adriana	You can read this out again if you like (the description).
Byron	Yeah ok – ok. I am just thinking for the colour angles because I'm seeing limited...
Adriana	A lot of pencils!
Byron	Yeahhhhhh

Adriana	Mmmmm
Byron	That is interesting – I don't want to create...
Adriana	Well I think if they see something in colour it needs to be drawn in colour.
Byron	To be fair when I first heard it my first image was black and white but then once I was listening on it did change to colour.
Adriana	That is really interesting
Becca	I saw lots and lots of colour, colour everywhere!
Byron	On a cold winters night in the 1920's you walk into a classic funfair at twilight. The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background.... (Byron moves to a further table and continues to read)
Adriana	Do you guys want me to read it out again?
Pupils	Yes please...
Adriana	Ok... On a cold winters night in the 1920's you walk into a classic funfair at twilight. The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background. The bustling and busy atmosphere creates the adventurous and exciting environment that is shown on people's faces. Directly in front of you, you see a couple sharing their enjoyment together. She has her hair in a pin up in a curled style with a wide collared jacket amercing her orange scarf. Bright yellow lights beaming down on his left hand side changing the colours of her dark attire. A man is stood on the right of her, dressed in a dark suit and hat facing to the side. Surrounding them are children, men and women moving around the funfair in all directions. The chilling night contrasts the bright yellow, red, white, pink and blue strokes of colour that enclose the public and fairground rides. From your view point you look over all the crowds and the couple and see carrouseles, swing rides floating in the dark night with beaming lights of colour and hexagon pointed marques directly in front of you. When you look to the far left you see a large marque with scalloped roofing, the scene is unclear but the flashes of colour distinctly engage with the movement from a ride.
Student 10	I have tried to add some colour into it now...
Adriana	Adding some colour?
Student 1	I don't see it in colour
Adriana	Do you not? Do you see it all in black and white?
Student 1	Yeah
Adriana	That is really interesting
Student 1	Its just how I see it ...
Student 5	This is nothing how I see it, well it is but it isn't.
Adriana	What is different about when you see it and when you draw it? Other then the fact that you are saying that you can't draw!
Student 5	I find it alternative, I can't draw anything I am thinking in my head...
Adriana	Ok...why? Why do you think that is?
Student 5	I cant draw that!
Student 1	I can't really draw what I see.
Adriana	Could that be thinking about when the material that you use, so if you see strokes of colour what could you use to create strokes of colour?
Student 5	Paint brush but I just cant as I'll ruin my picture then
Student 1	I can see people everywhere but they are all blurred but I don't really know how I would do that...

Adriana	Try! That is all I would say to you is try, go and try!
Student 1	I can't draw people though
Student 5	Yeah you can.
Student 1	No I can't...
Adriana	Seven minutes left guys
Byron	Seven minutes left!
Student 5	Byron is loving this job
Adriana	Yes he is!
Student 1	Screaming the time.
Byron	*to Student 5* So where is your giant tent on the left?
Student 5	Ey?
Byron	Ok, where are your couple?
Student 5	Here but I cant draw them *laughs*
Byron	Why not?
Student 5	Because I can't draw people stood on like sideways
Byron	Oh why not? Just give it ago, just draw a stickman! How do you see them?
Adriana	Try and draw what you see so if it that you see them in a particular way ...
Student 5	See I can't even draw a stick man right!
Adriana	Right, five minutes! Think about how you can add that affect that you are seeing, go look at all the different things that there is (medium). *pause* What can you see?
	Pupils talk amongst themselves.
Student 5	I saw them as red and yellow, the lights!
Student 1	Yeah same! The only thing that I can see in colour is the lights and a balloon, an odd balloon.
Student 5	The lights going on down here and all the way up here and around here.
Student 10	Can you read the description again?
Adriana	Do you want me to read it? One last time and then you've got like two minutes left! Ok On a cold winters night in the 1920's you walk into a classic funfair at twilight. The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background. The bustling and busy atmosphere creates the adventurous and exciting environment that is shown on people's faces. Directly in front of you, you see a couple sharing their enjoyment together. She has her hair in a pin up in a curled style with a wide collared jacket amercing her orange scarf. Bright yellow lights beaming down on his left hand side changing the colours of her dark attire. A man is stood on the right of her, dressed in a dark suit and hat facing to the side. Surrounding them are children, men and women moving around the funfair in all directions. The chilling night contrasts the bright yellow, red, white, pink and blue strokes of colour that enclose the public and fairground rides. From your view point you look over all the crowds and the couple and see carrouseles, swing rides floating in the dark night with beaming lights of colour and hexagon pointed marques directly in front of you. When you look to the far left you see a large marque with scalloped roofing, the scene is unclear but the flashes of colour distinctly engage with the movement from a ride. Two more minutes!
Hardiner	My picture is really weird what I see in my head
Student 1	Mine too - I don't know why!

Adriana	Would you be able to describe it though?
Student 1	Probably though.
Adriana	Would you?
Student 1	Yeah
Adriana	You could describe what you see?
Student 1	Yeah I can describe it I just can't draw it ...
Adriana	Ok so are you able to answer one of my questions
Student 1	Yeah I would be able to describe it ...
Adriana	Is it that you maybe can't draw it because your not used to doing an activity like this?
Student 1	Yeah
Adriana	Do you think if you were introduced to doing more of these drawings you'd get used to the idea of doing...
Student 5	I would avoid them!
Adriana	Other than avoiding them... Do you think you could, the more you did it the more pictures you could create in your head?
Student 1	The closest I have been to an activity like this is kike at primary school as you had to describe a shape and you had to draw it
Adriana	Ok.
Student 5	We didn't even do that.
Student 1	When you had to like draw square she would like describe the shape and like we would have to draw the shape.
Student 5	Are you seeing the couple on a hill? *talking to Student 1*
Student 1	I see them from behind but like up a bit...
Student 5	Yeah up like on a hill...
Student 1	No
Hardliner	Mines a hill...
Student 1	Its like I'm stood on the table, like there over there and I'm here, like I'm looking at them. Say like I am looking at them and I am tall.
Adriana	Right do you want to all stop and bring your drawings with you and come sit around this table.
Student 5	Which one? This one or that one?
Adriana	This one. You're going to see the real drawing!
Student 5	Have you drawn it?
Adriana	No, you might be shocked whose drawn it.
Student 1	I feel like the drawing is going to be completely different to ...
Student 10	Can we stuff that you've drawn?
Adriana	I will explain don't worry.
Student 1	I'm not sure about what everyone else has been drawing...
Adriana	Good because by not looking at someone else's you don't get influenced by their vision.
Student 1	Everyone's got really got drawings except me...
Adriana	Ok *pause* So, first question before I show you, well there is two more questions before I show you what the drawing I described looks like. What did your inner eye see?
Student 1	I saw like emmm I saw like I dunno why I saw like the focus was like the couple and they were dressed in really old fashioned clothes like a long

	coat and all that and everything was black and white but except the lights and some sort of red balloon. And her scarf!
Adriana	Ok do you think you were accurately able to draw that?
Student 1	No.
Adriana	Why?
Student 1	I am not used to, I don't, I am use to just drawing stuff that I have seen.
Adriana	Ok, so you not used to it, are you not used to using your inner eye very much?
Student 1	No.
Adriana	Do you think you trust your own judgement in drawing?
Student 1	No.
Adriana	Why not?
Student 1	I don't know.
Byron	Why not!
Adriana	Does anyone else have an opinion to that?
Byron	Yeah how was everyone else's inner eye?
Student 5	Same as hers (speaking about Student 1)
Byron	Do you feel like you have no been given the opportunity to use it?
Student 3	I don't think I was given one.
Adriana	Everyone is given one, maybe its that we are not used to using it so that when we are using it we are thinking what is this!
Byron	Yeah
Adriana	Do you think if you had more opportunities to do activities like this it would improve your inner eye?
Pupils	Yeah *all nodding*
Adriana	Ok, so you have sort of answered it but how did it actually feel doing this kind of drawing?
Student 8	Difficult!
Adriana	Why?
Student 3	Embarrassing
Adriana	Hold on lets start off with difficult.
Student 8	It was difficult managing to picture it in your mind but then getting it on paper is harder.
Adriana	Ok, is there a reason why? Are you not used to doing that sort of thing?
Student 8	Because I'm not very good at drawing! *giggles*
Adriana	You guys have to stop saying you are not good at drawing because what you inner eyes sees could be completely different to what 'normal' drawing looks like. There isn't a way of saying your artist in your own right and if that is the way you see things, then that's the way you see things! So why did you find it embarrassing?
Student 3	Cause everyone else drew what I imagined except for me. Like I just drew something completely different...
Adriana	But is that what your inner eye saw what was different?
Student 3	No, my inner eye say what everyone else drew.
Adriana	But how do you know what everyone else saw if its their inner eye?
Student 3	Cause its on the paper
Byron	But you've not told anyone else your inner eyes idea and no one has told you theirs ...
Student 3	Suppose
Adriana	And if you look at everyone else's drawings, hold all your drawings up, show everyone!
	Everyone holds their drawings up.
Byron	Completely different!

Adriana	Every single drawing is completely different because you have all seen it in a different way. Can we go around the room and explain your drawing. Explain why you used that colour paper, why you used that medium and why you used that colour on your page. Start with you..
Student 8	I used the black paper because it was night and it made the white good which is kind of what I wanted and it accentuated the light.
Adriana	Ok and did you see all of those colours?
Student 8	Yeah.
Adriana	Why did you use pastels?
Student 8	They stand out.
Adriana	Anyone else want to explain? *silence* Ok I will just point people out! *Byron laughs*
Student 2	I saw like a black and white photograph with erm only like little bits of colour.
Adriana	Ok, do you think you were able to draw that black and white photograph?
Student 2	Yeah
Adriana	Ok, anyone else? *silence* Did you enjoy it?
Student 3	Yeah
Adriana	So even if it was difficult and embarrassing did you enjoy doing the activity, would it be something that you would like to keep experimenting with to see if your inner eye improves?
Pupils	Yeah *nodding their heads*
Adriana	Or was it something that you just wanted to avoid now forever?
	Everyone laughs.
Adriana	Ok, right are you ready for this. So I am going to show you the original drawing and you can have your opinion straight away. *turns over drawing* What do you think?
Student 1	Its abit boring!
Adriana	Instant thought that came to your head when you seen this drawing?
Student 3	Mines better!
Student 5	What the hell!
	Everyone laughs.
	So are you saying what your inner eye saw was better hen what was already there?
Pupils	Yeah
Student 5	Yeah, I just couldn't draw it!
Adriana	So are you quite, I don't know how to put that, are you quite disappointed by the actual drawing?
Pupils	Yeah
Student 3	I don't feel as embarrassed anymore cause whoever drew that should be embarrassed!
Adriana	Ok
Byron	You might want to have a closer look at it as there is a lot of detail in it as from here you can't really get it.
Adriana	*get individual print out of original drawing*

	Do you want to get one and pass it on?
Byron	But can you see where the descriptions like fit in to the drawing?
Pupils	Yeah
Adriana	So if I read out the description to you one more time are you able to have a look at your drawing and see where you can see the things? Ok. On a cold winters night in the 1920's you walk into a classic funfair at twilight.
Student 5	I saw that but I couldn't get that.
	The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background. The bustling and busy atmosphere creates the adventurous and exciting environment that is shown on people's faces. Directly in front of you, you see a couple sharing their enjoyment together. She has her hair in a pin up in a curled style with a wide collared jacket amercing her orange scarf. Bright yellow lights beaming down on his left hand side changing the colours of her dark attire. A man is stood on the right of her, dressed in a dark suit and hat facing to the side. Surrounding them are children, men and women moving around the funfair in all directions. The chilling night contrasts the bright yellow, red, white, pink and blue strokes of colour that enclose the public and fairground rides. From your view point you look over all the crowds and the couple and see carrousels, swing rides floating in the dark night with beaming lights of colour and hexagon pointed marques directly in front of you. When you look to the far left you see a large marque with scalloped roofing, the scene is unclear but the flashes of colour distinctly engage with the movement from a ride.
Student 5	Is that like a volcano?
Adriana	It is one of those swing rides.
Byron	So you sit on there and like it spins you around.
Student 3	They haven't even drawn the people properly.
Adriana	So what do you think of the drawing?
Student 1	It's not how I imagined it. I just saw it in black and white.
Student 5	I saw that but I just couldn't draw it.
Adriana	Ok what were you going to day?
Byron	I was going to say when I was, when I first heard the description I originally thought black and white, I just heard 1920's and suddenly I just went black and white. I dunno why!
Adriana	Are you surprised at how much colour is in this drawing?
Pupils	Yeah
Student 5	I can't see that tent that he was on about on the left hand side thought.
Byron	That giant thing there...
Adriana	The scalloped roofing
Student 5	Ahhhhh
Adriana	So I tried to pick up on little details to try and remember. Yeah, I tried to use things like strokes of colour because that's what was done so I want you to all have a good look at this.
Student 5	And then we are going to draw this?
Adriana	Have a good look at this, stare at it, look at all of those details ok?
Byron	Take it all in!
Adriana	Absorb the image! Because your next activity is – we have been using words as aids now we are going to be using your mental imagery.
Byron	*sings memories*
Adriana	So, absorb this image because I am going to take it away in a minute!

Student 5	Oh no!
Adriana	And you have to draw it from memory!
Student 1	I have like really bad like memory...I forget everything!
Byron	You can even use what you used to remember the first one, so when you listen to the words, just read it through your mind and it will trigger these
Student 5	I'll end up doing that again though
Byron	But now you might just do it in even more detail
Adriana	So, let me just read you the description of the activity. So after creating all your word pictures we are now going on the second activity as I am talking to you I want you to be looking at this picture and focusing on all the detail in it. What I would like you to remember is everything you can see on this image, once I have finished with the introduction I would like you to go and select your medium, the paper size that you can see once I have taken it away and I want you to put your own artistic self-expression on it. If you forget what it looks like, I want you to try and think back and use your self-expression as artists to develop the image. Don't just look at the piece of paper and because you can't remember do nothing just think back, use your inner eye and your self-expression to be able to draw this image. Erm....I don't want you looking at anyone else's as well so like you were doing that just focus on what you can see because as you can see everyone sees things very differently. Ok... Right can I have them back? Can you quickly write your name and your age on the back of your drawings now, name and age! *pause* Can you put your word drawings in a pile and start your new drawing?
Student 3	Everyone has black paper, I want black paper.
Adriana	It doesn't matter, if you don't want to use black paper you don't have to. I know it sounds really strange but if you can't see if just close your eyes and I bet you will see it.
Student 1	No, it's weird just sat there like *closes eyes*
Adriana	It doesn't matter, no one is here judging you because you have your eyes closed.. You can't see it again?
Student 5	No, I can see it but I can't see it.
Adriana	What do you mean you can see it but you can't see it?
Student 5	Yeah
Adriana	Well try draw what you can see, was there a detail that stuck in your head so your like yeh that's a starting point. Because maybe when you start drawing that, all the other stuff might come to you!
Student 5	It won't because it won't like nothing like it.
Student 1	I can't remember like straight back the middle strip of it!
Adriana	Ok – draw that!
Student 1	I know it's like like that! If I draw out I can sort of remember it.
Adriana	So remember half an hour and I want as much detail on this drawing! As much detail... Are you wanting something....
Student 1	Yeah she's wanting ... *passes pastels*
Student 5	I wanna start with yellow but I don't wanna...
Adriana	Why do you want to and why don't you want to?
Student 5	I don't know, it's because it's the most colour used on it...
Adriana	Ok

	Pupils start drawing.
Student 5	I don't want to start it because I'm going to go wrong.
Student 1	So am I but...
Student 5	But you probably wont though... There's a guy in this – I can remember that...
Student 1	I already know I have gone wrong...
Hardiner	Ahhh gone wrong!
	Pupils chatting amongst themselves.
Hardiner	Student 1 that just looks like a volcano...
Student 1	I don't even know why I am drawing what I am drawing, it just looks like it is going wrong. I am going to give her ginger hair as I feel that's the colour she should have.
Student 5	That's the colour she did have.
Becca	Don't give up!
Hardiner	I don't even know why I am using orange!
Becca	It doesn't matter.
Student 5	First one I saw on the palette. Its gone wrong! *turns page over* I really don't like it.
Becca	Just draw what you can remember, you not here to make it perfect, just draw!
Adriana	Are you not enjoying it
Student 5	Nah its gone wrong.
Becca	She did start drawing it on the back.
Student 5	I didn't, I didn't, I didn't!
Adriana	Let me see please
Student 5	I didn't though, I didn't. One minute just turn around for one minute! *scribbles on the drawing*
Adriana	Why are you doing that! Ok, right ...
Student 5	Now more yellow now
Adriana	Right explain to me what you see.
Student 5	That picture.
Adriana	Describe it to me...
Student 5	Like a tent there with a guy in it.
Adriana	A tent where, there, ok so pick up your thingy and draw that tent that you see...
Student 5	I did but...
Adriana	Get a pencil – start just doing the outline of what you can see so you said you can see a tent the middle! So there is your outline ok, what else can you see.
Student 5	A women and a man here...but like I can't do, I can't draw that sort of thing.
Adriana	Ok... Keep describing it to me.
Student 5	There are loads of people over here.
Adriana	Ok.
Student 5	There other one there with the horses, swings over there...
Adriana	I am well impressed that you have just remembered that, you've remembered loads of it.
Student 5	I just can't draw it!
Adriana	Why can't you? Go for it, don't be thinking about oh it looks silly or it doesn't look right, you've been able to describe to me everything that you can see here. Start doing sketches of outlines.

Student 5	Yeah but they were just dots and they were just blurry so you can't see their faces.
Adriana	Well start doing the dots as your people and your marque...All you have to do is rough sketch, put down what you see and later on your can put down your colours.
Student 5	Yeah but I can't remember the details, I can just remember like that...
Adriana	Then start adding it.
	Everyone continues drawing.
Adriana	Do any of you still see the drawing in black and white?
Student 1	Kind of yeah.
Adriana	Ok.
Student 5	There was just loads of head weren't there.
Student 1	Yeah they were. I remember everything was blurred I think, not 100% sure on that but I'm just guessing.
Student 5	Yeah but the faces around here were getting a bit clearer
Student 1	And that is why I am not drawing them because I can't draw faces like I remember a thing that came into the top of the thing. Should have taken a picture of the picture.
Adriana	That's cheating!
Student 1	Yeah but you wouldn't have known...
Adriana	You remembered most of it anyway!
Student 5	Not really because I can't really do that, I just wanna copy it even though that one would have turned out really good so I wouldn't have told anyone that I copied it.
Adriana	Is there a particular area of the drawing that you can see better than anywhere else.
Student 7	The front.
Adriana	Why is that do you think?
Student 7	I don't know I can just see these better.
Student 9	It enhances it as you can look at them and think ...
Adriana	So you find one focal part and then move outwards.
Student 9	Yeah
	Pupils talk amongst themselves.
Student 5	There was a balloon up here!
Student 1	I drew that balloon in the other one but up here.
	Pupils talk amongst themselves whilst drawing.
Adriana	Fifteen Minutes
Byron	You have another fifteen minutes.
Student 5	It's not working out the way I planned it.
Student 10	I don't know what else to do...
Adriana	Are those all the colours you can think of?
Student 10	I can think of other colours but dunno where they go
Adriana	Is there a place you think they could or would go? Ok... is there any more detail you can think you can add to it?
Student 10	I can't think of thing else. I tried to get all the things in the background...
Adriana	Ok – is there a particular area you focused on when you were looking at it?
Student 10	This like....side.
Adriana	One side?
Student 10	That half....Just this bottom corner mainly.
Adriana	Ok
Student 10	Because that's the bit that has the most going on
Adriana	Ok - have you enjoyed it?

Student 10	Uhuh...
Adriana	Is it something you would do again? Like to do again?
Student 10	I guess so – I did like you first bit we did with the description.
Adriana	You did! Ok, ok, why?
Student 10	Because it was, we were like interpreting what we thought of ourselves and it made us think about what we doing more or less or how we see it.
Adriana	Ok do you think it made you more self-expressive then if you just copied the drawing?
Student 10	I think so yeah.
Adriana	Ok – cool! That's good to hear! *pause* Five minutes folks!
Student 8	Hello!
Adriana	Hi, have you enjoyed it?
Student 8	Yeah
Adriana	Ok, which activity did you prefer?
Student 8	The first one...
Adriana	Why?
	Because ummm.... I had my own idea in my head before I started but then on this one I still felt the couple and there was a person in like a blue coat to the right umm and the left of them, I thought they were like the main... I dunno ... the main part of the thing!
Adriana	Ok
Student 8	...And the colours of the tents but everything else is so colourful its like a blur so I thought what's the point in colouring it in, its like mashed so I thought I would draw it in biro.
Adriana	Ok – did you enjoy doing it?
Student 8	Yeah.... *pulling a face*
Adriana	Be honest!
Student 8	Not as much as the first one.
Adriana	Would doing things like this, like the mind pictures and the word pictures be something that you would want to introduced more at school, or not?
Student 8	Maybe the word one. But like I think it would be good to be like introduced into other lessons as well.
Adriana	Ohhh, what like?
Student 8	I don't know.
Adriana	What made you say that?
Student 8	Because you draw scenes in like other lessons, like in English with descriptive writing. So you get your own ideas, your not copying off, well you kind of are because they have been described to you but everyone if you all have to draw a market or something everyone would have their own ideas then, it would be kind of different.
Adriana	So you think the word pictures are something you would like to continue doing?
Student 8	Yeah but not so much the mind ones!
Adriana	Ok, do you think that doing the word pictures was actually really hard or easy or confusing or how did you feel about it?
Student 8	I think it was shard with the length of the description to try put it all together or try piece it all together as its kind of like a puzzle.
Adriana	Ok so obviously it is quite a complex drawing do you think it would be easier if it was a really simple one or do you think that by having a simple drawing it could, I dunno...

Student 8	Its more likely to be easier for people to have the same ideas if it is a simple one where there is more elements if it is complicated. So everyone is even more different ...
Adriana	Ok, no that's good. Two more minutes everyone! Have you enjoyed doing this?
Student 4	Yeah
Adriana	You look like you have! Which did you prefer mind pictures of word pictures?
Student 4	We liked the word ones...
Adriana	Why?
Student 4	Because ummm, I can think of stuff in my own way of drawing.
Adriana	Ok If you are done you can come sit around the table!
Student 3	This is beautiful... Done!
Adriana	So are you all done? Ok.
Student 3	This is the best piece of drawing, artwork I have ever done.
Adriana	Ok – do you want to grab a seat, you two. Right do you want to hand them round.
Student 5	Wow
Byron	See there is quite a lot of yellow though, see.
Student 5	I got the blue bit.
Byron	But that is interesting that you have used block colour.
Adriana	Right, did you enjoy that or not?
Pupils	Yes
Adriana	You did? Ok
Student 8	It still looks terrible.
Student 1	Yeah same.
Adriana	Or instead of it being terrible is it your interpretation of what you saw?
Student 9	I still got the main aspects in.
Adriana	Yeah ok, erm....so I am going to ask you a question. Di you think that translating a drawing through memory makes you more self-expressive than if you just copied it. Do you understand the question?
Pupils	Yeah
Adriana	Ok
Student 1	Yeah because you do it your way.
Adriana	Ok so what do you get from looking at it first to the outcome that you get at the end?
	Pupils go quiet.
Byron	Would it be more self-expressive because you are still technically copying something but obviously your memory is quite short-term things so you kind of do get a bit creative by filling in the gaps.
Adriana	Yhup.
Student 5	Made me like change it..
Adriana	Do you think that ... Ok, so it made you change it.. so did you adapt it to be what you saw instead of...
Student 5	No like if you forget bits it changes it to so what it has got and hasn't got.
Adriana	Ok did you adapt sections in your drawings that maybe you couldn't directly think of from that but you put your own interpretation on it?

Student 5	Yeah like I made minions instead of people.
	Everyone laughs.
Adriana	Ok ... erm...so that was a yes it makes your more self-expressive or no?
Pupils	Yeah
Adriana	Ok ... did any of you have any opinions on this activity, it would be great if you could vocalise them!
Student 1	I preferred this one.
Adriana	Oh you preferred this one?
Student 1	Yeah, because I have seen it before.
Adriana	Ok put your hands up if you preferred memory/mind? One, Two, Three, Four, Five out of Eleven.
Student 5	It's because we had an idea of what we had to draw.
Adriana	Ok so obviously the rest of you preferred the word. Ok someone from memory why did you prefer it more than word.
Student 5	Because I had like an idea of what, how to like, I had a starting point.
Student 1	Because you are drawing that particular drawing so when you see it then draw it instead of it being told what it should look like ...
Adriana	What are you more used to doing in schools?
Student 5	Looking at stuff and drawing.
Adriana	Ok. Someone from word, why did you prefer doing the word pictures?
Student 2	Erm... you can do it your own style but still do the same as what the words are telling you to.
Adriana	So, were there any parts of the image that you found particularly really hard to remember? Like maybe the left hand corner or the right hand corner?
Student 5	More detailed bits...
Adriana	So you found it harder to...was there a particular place on your drawing really hard to remember?
Student 9	Right side.
Adriana	Right side?
Student 1	Left side
Student 2	Left side.
Adriana	The left side, ok hands up for right side.
Student 5	I don't know....
Adriana	One, Two, Three, Four, Five... Left side?
Becca	When you were talking Student 5, you remembered all the stuff pretty much up the this section so you were properly more that you couldn't remember the right side.
Student 5	Yeah but I couldn't remember most of like the details more because like I could remember the blurry bits, the burry bits had lots of colours.
Adriana	Ok.
Byron	I was going to say, the bits that you don't remember doing how did you compensate, did you just kind of think of what colour or were you being more artistic by filling it in with what you thought you saw.
Student 2	With what we saw.
Adriana	What was that?
Byron	How to compensate with what you couldn't remember, did you just kind of go for general colour o just make up things ...
Adriana	And what did you say?
Student 2	I just filled it in with what I thought I saw...
Adriana	Ok. Would this be an activity you would like to do again or not?
Student 3	Yeah

Student 10	Yes
Student 5	No
Adriana	Yes, no, yes, no... Would you like to see more of this activity done more in schools? So in your GCSE art lessons what not what not.
Pupils	Maybe
Adriana	Ok, what are your lessons like at school?
Student 5	We just go in and do it.
Student 9	We just get on and do it...
Adriana	Ok, do you think you can be really really self-expressive in it?
Student 3	No
Pupils	No
Adriana	No, why?
Student 1	We just get given an artist to work from and then like we have to do culture and you gotta do research and stuff on it.
Student 3	WE get like an artist that we have to work from
Byron	So are you like restricted by what you want to do as you are given that topic and materials and told you gotta do it out of these?
Adriana	Would being more self-expressive in your artwork make you feel more like artists in yourself? As in would you be able to trust your own judgements more?
Student 5	No
Adriana	No? Why not?
Student 5	Because I don't think I would have anything to do then...
Byron	Is that because you lack imagination?
Student 5	Yeah
Byron	Are you less experimental and willing to take risks...
Student 5	Yeah
Adriana	Do you think that this was quite a risky activity to do or not?
Student 3	Yeah it was really risky because it hurt my feelings
Byron	Hurt your feelings?
Student 3	Yeah
Byron	I really felt like I could draw
Adriana	Would it shock you, how old do you think the person was that did this drawing, this original?
Student 3	Ten
Byron	Ten!
Student 3	Yeah ...
Student 9	I can't describe it...
Adriana	How old do you think the person was that has done it?
Byron	I say an old man.
Student 9	Yeah
Student 1	I say late teens me.
Student 5	Yeah I think a mans drawn it.
Adriana	Ok
Byron	So there's a lot saying our age and old men, anyone else?
Student 1	Late teens, like nineteen.
Adriana	The person that drew this was a pupil I in the 1920's who was aged 14.
Student 3	Told yeah.
Adriana	What made you think that the person was that age?
Student 3	Its got bright colours and bold but when your old you choose more darker colours ...

Student 9	It depends on the artist really because you could use a variation of colours anyway...
Adriana	Ok, ok. So your last activity is going to be the teaching method which I presume is happening in school quite a lot now where you are going to keep this drawing and I want you to photographically copy it. I want you to draw it exactly the same pretty much. Ok, hold on... But I am going to give you the paper size, I want you all to work from acrylic paint and I want you to just paint straight onto the page.
Student 3	Can't we use different paper?
Adriana	Nope!
Byron	No
Student 10	Was this done with oil paintings?
Adriana	This was done with powder paint which are pretty much like what acrylic paints are now ... So I am making you direct copy it.
Student 5	Copy that!
Adriana	So I want you ...
Student 5	Oh that's easy, I can draw all those squiggles!
Adriana	No...
Student 5	But that's just effort.... I can't do that
Adriana	I want you to directly copy it... Ooo why were you positive about that?
Student 9	It's because I am good at it, I can look at certain sections and like ...
Adriana	Is that because you are used to copying stuff?
Student 9	Yeah
Adriana	So doing something like this where you are using memory and word it threw you out your comfort zone?
Student 9	Yeah
Adriana	Ok, but... oh we will leave those questions! Hold on .. Ok so name an age of the back of your second activity ones. When you are done pass them to me and... (gives out paper).
Student 9	Yes!
Adriana	And why did you say yes again...
Student 9	Because it's big!
Adriana	Ok do you like working large scale?
Student 9	Yes
Adriana	Ok. If you pile all your drawings on that table there.
Byron	When you are using the acrylics obviously we only have a few tubes so you might want to squeeze a bit out onto the palettes to share between three or two of yeah. There should be enough paintbrushes and you should have a water pot to share between the numbers of you as well.
Student 3	This is now going to be the worst entire drawing of my entire life now...
Adriana	Why do you think it is going to be worse than doing the mind and word?
Deonoty	Because we got to exact copy it which will make it a lot harder...
Byron	So it will be a lot more critical...
Student 3	Yeah
Student 5	Yeah
Student 8	There is like a comparison
Byron	You definitely have a comparison now haven't you
Student 8	Yeah it's like
Student 1	It gets the point where if no one showed me that picture like I have showed them what I had draw they would be like oh yeah that's what it's supposed to look like even if it is really bad...
Byron	Yeah

	When I was, my first lessons we got given like certain styles of painting and we just had to like copy them...
Student 1	Actually yeah that's what we get given! That is what I am doing right now for my homework!
Byron	Copying?
Student 1	Yeah its one that I have printed out.
Byron	It was like an artists work, I learnt how to copy it in that style and then I had my own image like a landscape and then applied that to that....
Student 5	At first off it was like more open because it was like culture, but we got to choose which culture but then we had to like choose one final one that we worked on until the end and then make a final culture piece and that.
Byron	So what we you given artists to work from?
Student 5	No but we have now..
Byron	We have been given them now.
	Now like firs tin September until now we were doing culture and we like the first like half term we did the three fist cultures we were given and after half term when we got back in the October half term we got like chosen out final one and yeah we did our research and... yeah.
Adriana	What do you prefer to do in school though?
Student 5	I don't know, we don't really get much choice.
Adriana	Would you like more choice? Do you feel you're not very creative in your art lessons?
Student 5	Yeah
Adriana	Do you feel you just get told what to do?
Student 5	No like, I don't know. Well we do but then we don't. Like she will let us go on our own ...
Adriana	If you had to close your eyes and tell me what your perfect art lessons would be, what would it be?
Student 5	Just....I hate clay!
Byron	Why do you hate clay?
Student 5	Because I do but that's what my next final piece will be on.
Byron	So you have already been told what you are doing?
Student 5	No I just heard her talking.
Byron	Yeah but eventually your going to be told ...
Adriana	So what would it be, what would your ideal art lesson be if you had to just picture it and say it.?
Student 5	Just go in and do stuff that like, we have to like last lesson they told us like just do what we were doing but they told us we need to do a observational drawing.
Adriana	Ok so that is that national curriculum so that has to be the way that it is so they can mark you. But do you think doing certain activities would make doing that a lot better?
Student 5	Nah I would rather just do it myself.
Adriana	So you know this observational drawing its literally just copying isn't it.
Byron	It is but I think you get to choose what you want to copy and how you want to copy it so if I wanted to draw the church I might wanted to use ink.. whereas somebody else might want to do another university building using pastels.
Student 5	No we have to use pencils
Byron	Oh so you have to use pencils! So you are kind of given open things to do but kind of slowly apply different restrictions.
Student 5	Yeah

Adriana	Ok so do you think like today where I have given you a drawing to draw from but I have done it in the way of doing memory pictures of word pictures makes it a bit more exciting or makes you feel a bit more in control of what you are doing or not?
Student 5	I do like its then its like I have tried it so I know what like I want to do like instead of having to do like, I get more choice in having to do what I think looks better so that one certain thing instead of just having to like do one thing. I am not good at explaining things!
Byron	It is really complicated to explain isn't it ...
Student 5	No just in general I'm not good...
Adriana	Right...
Byron	Because you want those things in place that you are comfortable doing but you also want a bit of freedom so that you can express yourself a little bit.
Student 5	Like the last one they told us it's a culture final piece and we can do it on anything we wanted like...
Byron	You have 5 minutes to quickly sketch!
	Pupils drawing.
Adriana	It has gone very quite now you are all copying...whys that? *silence*
Student 5	I want to start again.
Adriana	So you have about thirty-five minutes. What did you say? It's not as good as?
Student 10	As good as doing it yourself because its like I dunno, its more boring.
Adriana	Ok
Byron	So where are people starting off when your painting? Are you staying with a certain focus point? Like building. Because what I normally do is start off with a background and start off with a wash. I would start off with black and work up with layers.
Adriana	Are you starting again?
Student 1	Yeah – that it just no!
Adriana	Why? Try and explain it?
Student 1	It's just bad! Bad.
Byron	Is it because you are looking for instant success or are you just wanting it to look like that. You've got to imagine that with painting it does take a lot of time and you can keep mixing in colours and changing it. If it is too big you can paint over it and start again.
Student 1	I don't know, its just a no.
Byron	Ok.
Adriana	Do you know what is really interesting ...
Byron	No one has a background!
Adriana	Not that...everyone is spending ages mixing colour to get the perfect colour! Instead of just like going for it...
Byron	Ahhhhh...
Student 3	I can't do painting.
Adriana	You can't do what?
Student 3	I can't do painting.
Adriana	Paint?
Student 3	Yeah
Adriana	Why are you struggling with this, try and explain it?

Student 3	Because the paint is to thick and I don't like using paintbrushes, I don't get the hang of it.
Adriana	So it's the technique of painting?
Student 3	Yeah
Adriana	Ok – is it to do with the fact you are trying to make...
Student 3	Really small things so its all so small and the brushes are way to big!
Adriana	Do you want to try again?
Student 3	I don't want to embarrass myself even more!
Adriana	You are not embarrassing yourself – you are just trying it out.
Student 3	It feels embarrassing.
Adriana	Why does it?
Student 3	Because it is really hard
Adriana	Are you trying to spend ages trying to make sure it looks like that when it doesn't is that what is making you feel embarrassed?
Student 3	Yeah, I have put so much time in trying to make it look a bit similar but its doesn't
Adriana	Ok and the other two activities were you worried about that
Student 3	No, I was a bit but like I was happy with what I managed to get... but here I really am not.
Adriana	Ok so is direct copying actually making you feel more uncomfortable. Would you normally feel like that though if we hadn't have done those two activities and if I had done this one first would you feel uncomfortable?
Student 3	Probably, like I dunno..
Adriana	Because do you do a lot of this at school.
Student 3	Normally we just get a topic like by a certain artist and like just do whatever we want but as long as it is based around that.
Adriana	If we pretended that we didn't do those last two activities would you have felt so uncomfortable?
Student 3	No because I managed to do them good and I have done this one bad.
Adriana	Are you thinking about it too much?
Student 3	If I hadn't done them ones so good then like ...
Adriana	What makes them so different, what makes this one not good and the other ones good?
Student 3	It doesn't look anything like the picture. Its not the right colours...
Adriana	Ok so do we want to try and do some colour mixing to try and make it the right colours?
Student 3	I can't colour mix.
Adriana	Ok we will start off with the basics. So you have got your yellow which is pretty much the same. Ok you have your blue which is pretty much the same. Ok so it is things like your pinks. In order to make your pinks you get your white, are you able to pass me the white, now with your white add only a small amount of the red. It is quite bright still, but there is your pink, there. And you have quite pink faces so if you want to take it to be a bit less pink and a bit more peachy, add just a little bit of yellow to it. Do you want to have another go? I think you should.
Student 3	Ok.
Adriana	I will go get you another piece of paper. There you go.
Student 3	Thank you
Adriana	Try and have another go. How are you finding this one?
Student 5	Annoying!
Adrian	Why?

Student 5	Because I don't like the paintbrushes...
Adriana	Minus the paintbrushes...
Student 5	Its really hard...
Adriana	Why is it hard? You were saying the other ones were hard.
Student 5	Everything is hard in art.
Adriana	So the paintbrushes are an excuse?
Student 5	Yeah
Student 1	I think its because I am around people...
Adriana	Ok.
Student 1	I feel less comfortable painting something when I have other people around me.
Adriana	Is that because you are direct copying because you didn't seem to be uncomfortable when you were doing the other stuff?
Student 1	Probably yeah because you know everybody is doing the same thing, I can look at other peoples that are really good at it and if they do it really good and I do it really bad then I know I have done it really bad.
Adriana	So you have something to compare?
Student 1	Yeah
Adriana	Ok, what were you going to say?
Student 5	I don't know why, I can draw some stuff but I can't draw other stuff.
Adriana	What are you finding harder out of the three activities?
Student 1	This one. I thought it would be the other ones but I prefer the memory one kind of.
Adriana	How are you finding this activity?
Student 2	It is really hard yeah.
Adriana	What in comparison to the other two?
Student 2	Yeah because you have to copy it exactly whereas the other one you just imagined ...
Adriana	You just imagined it?
Student 2	Yeah
Adriana	Ok do you feel you are less self-expressive in this one?
Student 2	Yeah
Adriana	How come?
Student 2	I have to copy it exactly because the picture is here to but the other ones I remembered and then did it.
Adriana	Ok. How are you two finding this one? Ooo that's really cool.
Student 8	It is isn't it. We just thought it was pretty.
Adriana	How are you finding this activity?
Student 7	Its hard...
Student 6	I don't think it's the copying it's the medium we are using.
Student 7	Acrylic is harder to do on paper rather than canvas
Adriana	You think?
Student 7	Yeah and then...
Adriana	What about the idea of having to copy now after doing those two activities?
Student 6	I feel like I am restricted and I am um...
Adriana	What if we had done this activities first and the other ones afterwards? Would you have felt the same?
Student 7	Erm....
Adriana	Because what are you used to more doing.
Student 7	This... but now I think that the other two are more easier to do

Adriana	Would you have first thought that if I came in and I came in and told you the three activities would you have thought that actually copying was easier?
Student 6	Yeah
Student 7	Yeah
Adriana	Ok. What is that face for?
Student 10	I can't, I dunno...just I get easier ... more frustrated with this because if it, if something goes wrong it doesn't look right whereas if you do it yourself, something goes wrong you... I don't know its not a problem. Like before nobody's looked bad because it was all how they interpreted it .. its just annoyed!
Adriana	Ok. You've binned it!
Student 3	Yeah it ws just a massive orange box in the middle.
Adriana	Are you really not enjoying this activity? And you enjoyed the other ones better?
Student 3	Yeah! Its properly the worst things I have ever done.
Adriana	But aren't you used to doing this activity normally.
Student 3	No, I am not used to painting... I do graphic design.
Adriana	Ok, aren't you, even if you don't do painting are you used to being given something to draw anything?
Student 3	We get set a task and then we just draw anything based around it. We don't have to copying exactly.
Adriana	So you prefer being able to interpret, so doing something like copying is really difficult then?
Student 3	Yeah
Adriana	Ok
Student 3	And when we lay out the pages we can lay them out how we want. We can spray paint or...like just paint on there...
Adriana	Do you not like how restricted it is then? Can you not be yourself as an artist?
Student 3	Not doing this, this is really hard. I am too creative for this stuff.
Adriana	Are you?
Student 3	Yeah
Student 10	That's what I think too!
Adriana	You think you're too creative to just be copying?
Student 10	Yeah that's what annoys you more because its not original and when it doesn't go write it... its like if you are drawing a picture or something like a rabbit or whatever and it doesn't quite look right it annoys you because it is wrong. But if you are doing it off what you are thinking it is something creative...It's you imagination isn't it.
Student 5	I'm done!
Adriana	Are you not enjoying this task?
Student 1	Hate it!
Student 5	I just don't understand how to do that...It is really annoying.
Adriana	Is it because we have done two different activities firs that are so much more self-expressive and now I am taking that away from you? So would you have been annoyed if something on here looks slightly different to the one you saw?
Student 5	Maybe
Adriana	You all just look so lethargic...as if you are hating it!
Student 9	I'm not!

Adriana	Ok! How are you finding this?
Student 2	Erm....
Adriana	Are you focusing on one bit?
Student 2	I don't know, that bit turned out a bit to big so I am just doing that bit.
Adriana	Ok How are you enjoying copying it.
Student 2	Nahh
Adriana	Your not?
Student 2	It's not my style if you get what I mean. I personally don't like traditional things...
Adriana	Ok have you enjoyed copying in comparison to the other activities?
Student 2	Yeah, I prefer it!
Adriana	Is it because you are more in your comfort zone, as you more used to this?
Student 2	I just like painting straight onto the page instead of drawing it all out.
Adriana	Ok. How are you enjoying this.. are you enjoying it?
Student 8	Not really.
Adriana	Why?
Student 8	Because I am more of a perfectionist whereas I spend like hours on just one bit with a decent paintbrush.
Adriana	Ok
Student 8	So I kind of gave up!
Adriana	Did you enjoy the idea of copying direct after the other activities?
Student 8	Again, I still prefer the word one as it gives you more artistic freedom of what you can do, whereas this is a comparison. You look at mine and its like... urh...
Adriana	So you don't like having to compare it, does it make you feel like you are not doing it very well?
Student 8	Yeah
Adriana	Ok cool.
Student 8	How long is left?
Adriana	Ten minutes. Less then that even. Are you binning yours? You have ten minutes! So that is two people that have binned theirs.
Byron	I know it seems so stressful! It is cause everyone is focusing on one bit at a time and trying to get it perfect and then trying to move on.
Becca	Don't you think it is interesting because when they were thinking about the drawing before, before this one, most people drew the people first...
Adriana	And now people are focusing on all the background.
Byron	Like this, everyone has gone for that.
Adriana	That is really strange.
	Pupils continue drawing.
Adriana	Right folks, you are done! Do you want to add your names on the top corner in pencil and your age. Do you all want to come and gather around the table. You to over there...
Student 9	I really want to finish this now.
Adriana	Ok. Right, paintbrushes down. Three questions. In comparison to the other two activities, how do you feel about directly copying that image?
Student 5	Terrible.
Adriana	You didn't like it at all?
Student 1	I don't think it was the copying, I think it was just the paint.

Adriana	Ignore the materials, what about the actual process about having to direct copy something?
Student 1	I don't like doing it around other people, its hard...
Student 7	It's more pressure.
Adriana	Why was there more pressure?
Student 4	Because you have to do it exactly the same.
Student 6	You have to get it right. Rather than if you are doing it independent, nobody else would do it the same.
Adriana	So is there pressure because everyone else around you is doing the same thing so you will be able to compare? Whereas if you do it from your memory, its your own vision?
Student 2	Its just you doing it, so everyone wont budge you.
Adriana	Ok. So you really enjoyed it, why?
Student 9	Its good because I find it very easy to do.
Adriana	Easy to do?
Student 9	Yeah
Adriana	How come?
Student 9	Because I can already see what is there when you ask me to do it again kind of thing.
Adriana	Ok do you prefer copying over the other activiies?
Student 9	Yeah
Adriana	Is it because you are more used to copying then doing any of the other activities?
Student 9	Yeah
	Ok, cool. When directly copying an image do you feel like you can put your own artistic spin on it, be creative and self-expressive?
Pupils	No
Adriana	Why?
Student 1	Because you are copying someone else's creativity aren't yeah.
Adriana	Ok. Anyone else? Did you get that question? Ok – when directly copying an image do you feel you can put your own artists spin on it, be creative and self-expressive?
Student 8	No.
Adriana	Why?
Student 8	Cause you are copying someone else's.
Adriana	You're copying their image
Student 5	Yeah they have already put their mind in it and their imagination in it.
Adriana	Ok, anyone else? You two?
Byron	They are very quiet!
Student 11	I don't like copying things.
Adriana	So if we had done copying first, as the first activity, do you think you would have been as annoyed as you are?
Pupils	No.
Adriana	Why?
Student 2	Because you find easier ways to express yourself.
Student 5	Because before you look at the picture you already have you own ideas and we still have these ideas in our heads. I didn't really look at that, I don't know why.
Student 1	It's kind of annoying!
Adriana	Do you think after these three activities you trust yourself more as an artists or not? So before you walked in the room if I had told you to directly copy this you most probably directly copied it without complaining.

Student 5	Yeah but then I wouldn't have used my own imaginations I would have just remembered that and been like oh yeah lets do it.
Student 3	After the first two I thought that it would get better but then I did the third one and then like it shattered my dreams!
Adriana	Ok...
Byron	We have had a rollercoaster of emotions today!
Adriana	Ok – out of the three activities which do you feel enabled you to be more self-expressive in your work? Can we have a vote?
Byron	So first one, who thought that was more expressive?
Adriana	So about 5.
Student 5	Can I put my hand into the first two?
Adriana	Ok. Memory? Ok Five. And you (Student 9) are copying? How do you feel more expressive copying?
Student 9	I don't know...
Byron	Are you getting confused with being self-expressive as easier?
Student 9	Yeah I think I find it easier.
Adriana	Ok, let me re-word it. Do you know what I mean by self-expressive?
Byron	Freedom isn't it.
Adriana	It is the freedom to be able to do what you want to do and put that on a piece of paper. So do you think that you can be self-expressive when you are copying?
Pupils	No
Adriana	(Student 9) Are you someone who can be told to copy something and be like yeah I can do that but in my own way?
Student 9	Yeah cause I will choose like, it might be, I will use like the image that I will be working from but us like a different shade of that colour.
Adriana	So you are still being self-expressive?
Student 9	I use more of my own technique.
Adriana	So you are not really copying then are you?
Student 9	No. I am in some ways but taking influence from it more than anything.
Byron	You are having the comfort of the outcome but you are being a bit free of how you do it.
Student 1	Expressive!
Adriana	Which is really the same as the memory because you have the comfort of knowing what it looked like but the freedom to be able to go and put your own spin on it. Ok – did you like being told what paper and materials you should use?
Pupils	No.
Adriana	You didn't like doing, having being told what to have?
Student 5	Well yeah I do.
Adriana	Why do you do?
Student 5	Because it feels right?
Adriana	Is it because you are use to having/being told or..
Student 5	We don't use different papers we just use our sketchbooks. And like you gave us paper and its like oh she's given it to us so like it is right to use this.
Byron	So you wouldn't feel comfortable trying a different piece of paper?
Student 5	No I would feel like it would go wrong because it is the wrong different paper to use.
Byron	Even if it was just for experimenting to see what it would look like?
Student 5	Yeah
Adriana	Ok – overall do any of you feel you have learnt something today?
Pupils	Yeah

Adriana	Alright, what did you learn?
Student 2	You can be more freer when you are draw from your imagination.
Adriana	In a particular way or...
Student 2	This way.
Adriana	Anyone else?
Student 3	Copying is really hard.
Adriana	Ok so you have learnt that copying is harder then normally?
Student 3	Yeah
Adriana	Do you think from today you trust your own judgment a bit more as an artist?
Pupils	Yeah
Student 5	I would still avoid it though
Byron	Why, why would you avoid your own judgment?
Student 5	It's a lot harder
Adriana	Do you feel you are artists or not?
Pupils	No.
Byron	Put your hands up if you think you are an artist?
Student 3	I am an artist!
Adriana	Why do you think you are an artist?
Student 3	Because I am good at art.
Adriana	Why do you guys think you are not artists, is it because you haven't been told you are an artist?
Student 8	I guess anyone who creates a piece of art is an artist.
Byron	So why aren't you an artist?
Adriana	Why wasn't your hand up! Do you think it is because, do schools make you feel like you are not artists in the way they teach you.
Student 3	Yeah
Pupils	Yes
Adriana	Is it set so everyone does the same?
Pupils	Yeah
Student 3	You just feel like you do what everyone else does
Student 5	My teacher criticises a lot and never says your good at anything its like "you could do this to improve it". "you should have used crayon instead of paint..." She never says oh that's good!
Adriana	Do you think if you went into school and you were told to copy something and you went and were self-expressive instead of copying it and took influence you would get in trouble?
Student 5	Probably
Pupils	Yeah
Student 3	Yeah because then it doesn't look like everyone else's.
Adriana	So do you think, sometimes your art lessons at school restrict your self-expression and does that make you feel then that it can't make you artists because of it?
Pupils	Yeah
Adriana	So I will explain where all of my research comes from. So for the past 7 months I have been doing research into something called the child art movement and it happened in the 1930's where educationalists, teachers who were being taught art realised that children from ages 8 to 18 were artists but people were not appreciating it. People were not appreciating that what you do is art. You do not have to be a 50 year old man who is a painter to be classed as an artists or to have been doing it for 20 years. So these educationalists started creating reforms and showing methods of teaching that enabled pupils to be more self-

	<p>expressive and take control of their art. And when art lessons used to start there used to be someone who would draw a leaf on a board and you would have to draw a leaf on the board. Then you had people like Marion Richardson who was a teacher who came along and said I don't want to teach like that because I don't want to show you how to draw a leaf, I want you to imagine a leaf and I want you to draw it. Because you are all individual artists, we don't want to reproduce the same person and go and if we didn't have people like that everything would be the same. All of industry would be the same; you wouldn't have your Apple who are consistently designing loads and loads of things because everyone wouldn't be thinking differently. Ok so that is why I wanted to do this workshop with you so that when you put your three drawings together now you know which has been copied, which one came from memory and you would know which one is word pictures and even if at the start of word pictures you couldn't picture it and you thought that was the worst activity ever you can actually see the difference in how self-expressive you are. Ok. Thanks for doing my workshop. Do you have any questions?</p>
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3.2 Workshop Plan

Date:	28 th March 2015
Time:	10.00-12.30
Location:	University of Huddersfield
Workshop Group:	National Saturday Art and Design Club
Ages:	14-16 years old
<p>Introduction:</p> <p>Who am I?</p> <p>Adriana Tavares</p> <p>Doing a Masters of Art in Research at Huddersfield</p> <p>Rug Designer and Maker</p> <p>What am I proposing we are going to be doing today and why?</p> <p>Running a workshop that will contain three activities.</p> <p>All the activities relate to my research and will help me understand the teaching methods that were used in the Child Art Movement in a practical sense.</p> <p>I want you (the pupils) to completely clear your mind of anyway that you are normally taught in school or workshops.</p> <p>What I am hoping to see happen at the end of the workshop?</p> <p>I am hoping to be able to compare the three drawings visually and see the difference between copying, word and memory pictures.</p> <p>I am also hoping to compare how much more self-expressive and creative the pupils can be depending on the style of activity presented.</p> <p>I want to see if my research 'works' in an actual teaching practice in the 21st century.</p> <p>I want to see if the pupils can understand that they have their own artistic ability when put into an environment that promotes it.</p>	

<p>In the last 100 years there have been many different ways that art has been taught, in the past 40 years it seems to have been taught in the same way. I am here today to explore whether or not there are different ways of teaching art and if these ways can have more benefits on you, the pupils.</p>	
Activity One: Word Pictures	
Length of Activity:	<p>45 minutes total</p> <p>5 minute introduction</p> <p>30 minute activity</p> <p>10 minute feedback</p>

Description of Activity:	The idea behind this activity is to use words to describe what I can visually see. The pupils themselves will not be able to see this image but they will need to listen to what I am saying and when their inner eye sees the image they are able to get up, select the materials they feel are most appropriate, the most appropriate size of paper and then draw what they can see. This activity should allow the pupils to rely on their own self-expression to build up their picture visually instead of allowing visual aids to create a reproduction. They should gain confidence in using their inner eye and become more creative in their colour choices, mediums and ideologies about art.
What is Word Pictures?	Word Pictures are descriptions of an image that incorporate shape, line, colour, pattern and texture. These words will help build up a mental image that the inner eye will be able to visualise. The inner eye is a place where we can see what we are thinking of and the descriptions helping define finer details. As your head places the various descriptions together your inner eye starts to see them, allowing you to gain confidence in what you see instead of relying on visual aids that encourage reproduction and discourage creativity.
Description to pupils at the start of activity:	This is our first activity and this activity is going to be something that I do not think you will have done before and you might find it quite strange. This activity is called Word Pictures, I am going to hold a picture in my hand and describe this picture to you so that your inner eye starts to build a picture. You may be thinking, what is my inner eye, your inner eye is your basic instinct of what you see. As I start to describe this picture you will start to visualise it in your head and it is your inner eye that will allow you to see this image in order to translate it into a drawing. This activity should help you gain confidence in your own self-expression and you as an artist. To do this activity I would like you to firstly clear your heads of anything your thinking, close your eyes, listen to the words carefully and as you start to visualise the image think about what medium you think it is, what paper size it is and the colours that your inner eyes sees. As soon as you have grasped that image in your head I want you to go and draw it. Put as much detail in it as you see, if you get lost and can't remember close your eyes and visualise it again or listen to the words once more. Your pictures may all look completely different to one another but this activity will allow you to focus on what you can see as an artist, not what everyone else can see. After the activity I would like you to all come and sit together and we can look at everyone pictures and ask a few questions.
Feedback Questions	1) What did your inner eye see? 2) How did it feel? (Trusting yourself as an artist) (Show Image) 3) Now that you have seen what the image actually is, do you think you were able to be more self-expressive by listening to words that builds up a picture instead of seeing the picture first?
Activity Two: Mind Pictures	

Length of Activity:	45 minutes total 5 minute introduction 30 minute activity 10 minute feedback
Description of Activity:	Following from the first activity were I used words to aid a pictures I now what the pupils to rely on their memory to draw what they can remember seeing. As the pupils would have only had a short amount of time looking at the image that they were drawing in the first activity I want them to now go and draw it. Instead of giving them time to memorise the picture as I am explaining the introduction the image will be on the desk but as soon as I am finished it will be taken away and put out of sight. I will not tell the pupils what mediums were used to create the drawings or the actual size of the drawing itself. The pupils will then go and select their own materials and mediums and start translating their memory.
What is Memory Pictures?	Memory drawings enabled an open-ended approach to drawing that allows opportunities for the child to conjure a personal image through the translation of an original. This activity will allow the pupils to have the visual aid that they are used to and quite often reply on but take it away to enable them to become more self-expressive in their interpretation of what they saw and enable a more creative approach's to their reproduction of the drawing. It should still give the pupils a chance to put their own artist's judgements and styles onto this piece of word with a uniformed vision of what they are translating.
Description to pupils at the start of activity:	After creating all of your word pictures we are now going to move onto our second activity. As I am talking to you I would like you to all be looking at the original image that was used in the word pictures as now we are going to be focusing on memory pictures. What I would like you all to do is try to remember everything that you can see on this image, once I have finished with the introduction I would like you to go and select your medium that you think the original is, the paper size and start drawing what you see from memory. Once you walk away from the table I will be removing the image so you will not be able to see it until the activity is finished. I know as you are drawing their might be parts of the drawing that you cannot remember or visualise so what I would like you to draw is what you think you can remember, putting your own self-expression and artistic style into it. If you can remember every detail then please draw it down. I do not want you looking at anyone else's or talking about bits that you may not remember as I want this to only be YOUR memory that you are going to be draw from.
Feedback Questions	(Show Image) 1) Do you think that translating a drawing from memory made you more self-expressive than just copying it directly? 2) Did you find this activity more challenging then the way you normally day and how? 3) Were there any parts of the image that you found particularly hard to remember?

Activity Three: Copying Drawing	
Length of Activity:	35 minutes total 5 minute introduction 20 minute activity 10 minute feedback
Description of Activity:	This final activity is going to use the teaching methods of what was occurring in schools prior to the Child Art Movement and New Art Teaching. It is using the notions of directly copying drawings to create photographic replacers. It is said that these translated drawings helped to teach technical skill and competence in using mediums and sketching figuratively. In this activity the idea is that you start to see the children spending there time focused on ensuring their drawings are perfect and resemble the original to the point where they start to loose their own creative freedom and self-expression. As the task is also providing them with the same materials and paper size overall at the end of the activity there will just be a batch of reproductions of an original image.
What is Copying Drawing?	This is directly copying, like for like the image and using the same or very similar material to capture a photographic resemblance of the original drawing. This style of working is said to increase technical skill or drawing images to be direct reproductions but its disables to opportunity to be self-expressive and develop personal artistic technique.
Description to pupils at the start of activity:	We are now going to be working on our final activity and it is one that you should be familiar with, as you will have done it on many occasions in school. I am now going to give you all a copy of the same image we have been drawing from in the workshop, give you all the same sized piece of paper and the same medium as used in the drawing. Once you have that I would like you to directly copy from the drawing so that you are translating a photographic resemblance. Using the same techniques as you can see, the same colours and the same proportions in the image.
Feedback Questions	1) In comparison to the other two activities, how do you feel about directly copying an image? 2) When directly copying an image, do you feel like you can put your own artistic spin on it, be creative and self-expressive? 3) Out of the three activities, which do you feel enabled you to feel more self-expressive of your own artwork?

3.3 Word Picture Description



Figure A.3 (NAEA, n.d). Funfair.

On a cold winters night in the 1920's you walk into a classic funfair at twilight. The lights are so bright that they glare yellow on all the faces in the crowds and blur the faces in the background. The bustling and busy atmosphere creates the adventurous and exciting environment that is shown on people's faces. Directly in front of you, you see a couple sharing their enjoyment together. She has her hair in a pin up in a curled style with a wide collared jacket embracing her orange scarf. Bright yellow lights beaming down on his left hand side changing the colours of her dark attire. A man is stood on the right of her, dressed in a dark suit and hat facing to the side. Surrounding them are children, men and women moving around the funfair in all directions. The chilling night contrasts the bright yellow, red, white, pink and blue strokes of colour that enclose the public and fairground rides. From your view point you look over all the crowds and the couple and see carousels, swing rides floating in the dark night with beaming lights of colour and hexagon pointed marques directly in front of you. When you look to the far left you see a large marque with scalloped roofing, the scene is unclear but the flashes of colour distinctly engage with the movement from a ride.

3.4 NADSC Drawings

Student 1: Age 15

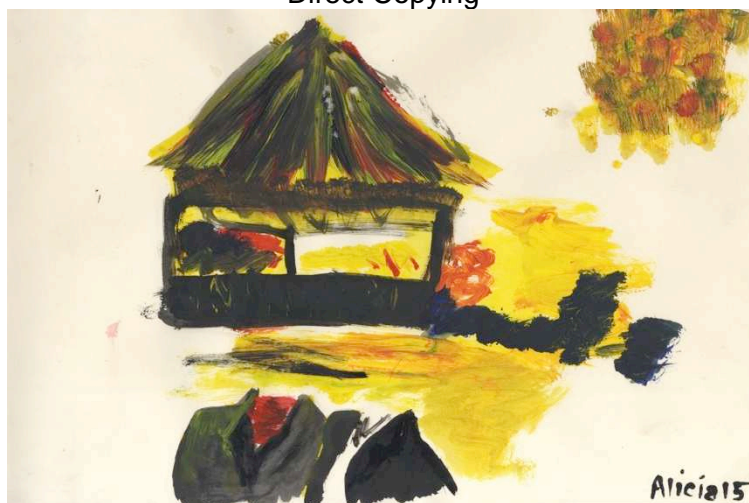
Word Pictures



Mind Pictures



Direct Copying

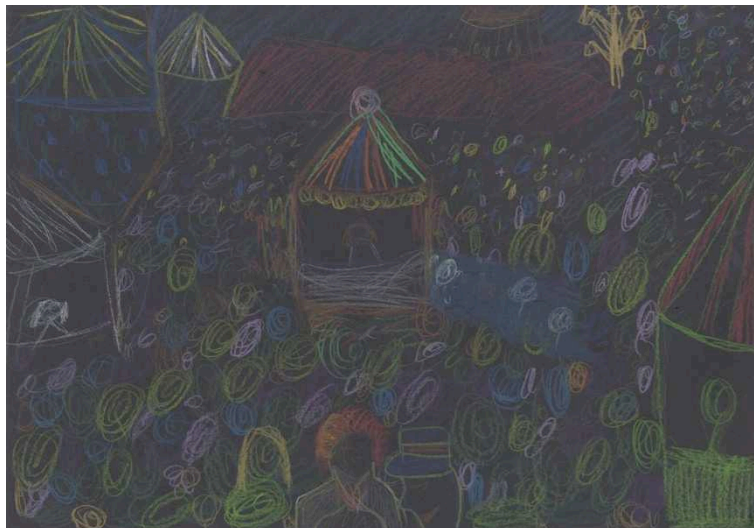


Student 2: Age 15

Word Pictures



Mind Pictures



Direct Copying

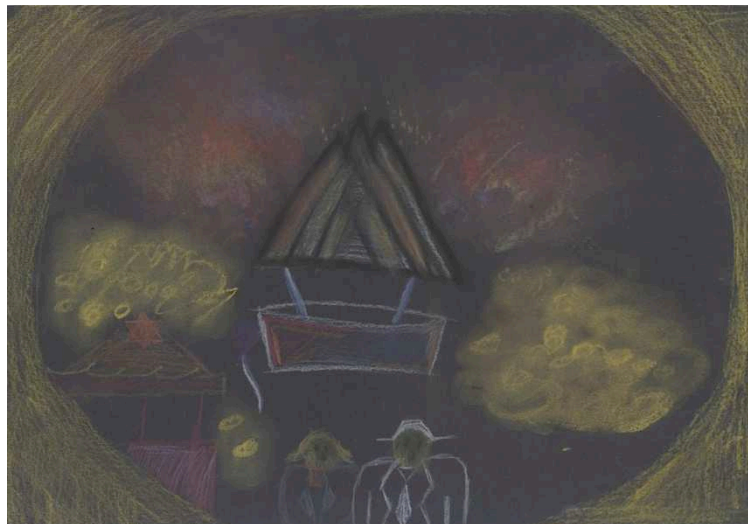


Student 3: Age 14

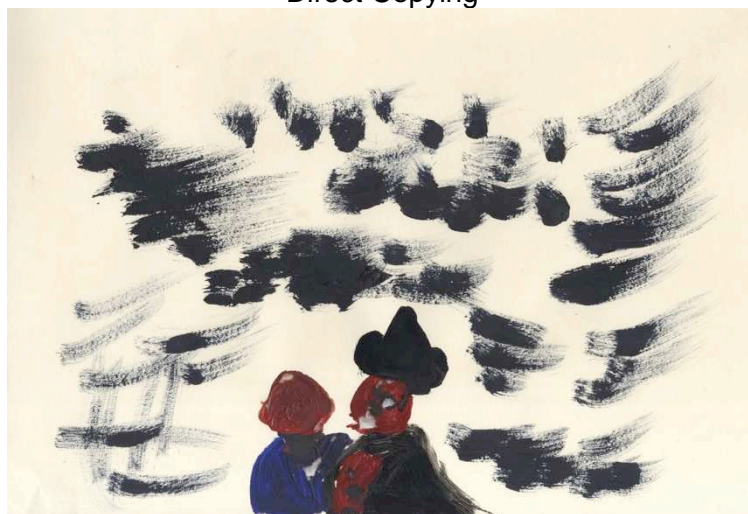
Word Pictures



Mind Pictures



Direct Copying



Student 4: Age 15

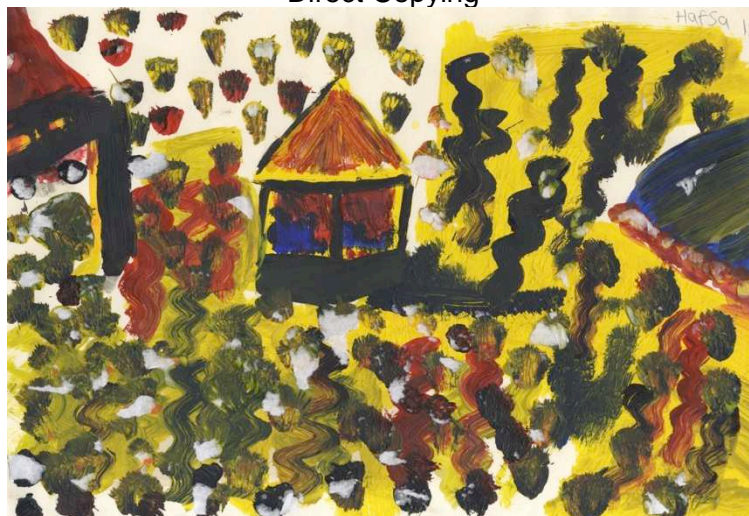
Word Pictures



Mind Pictures

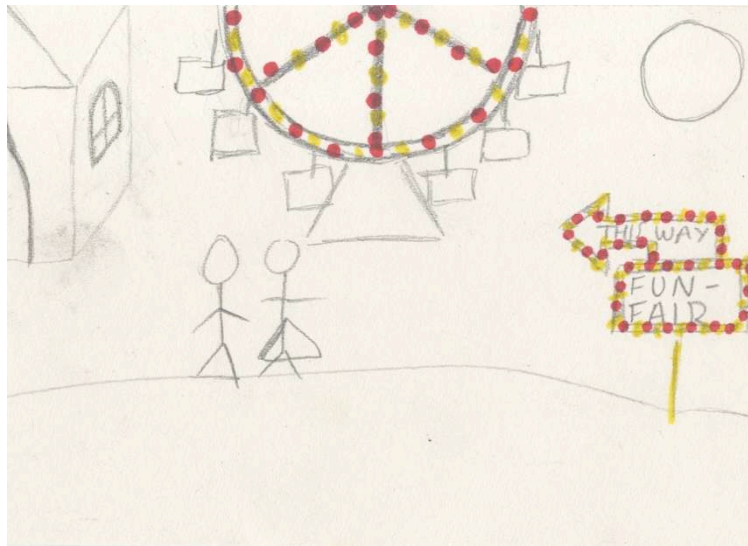


Direct Copying



Student 5 : Age 15

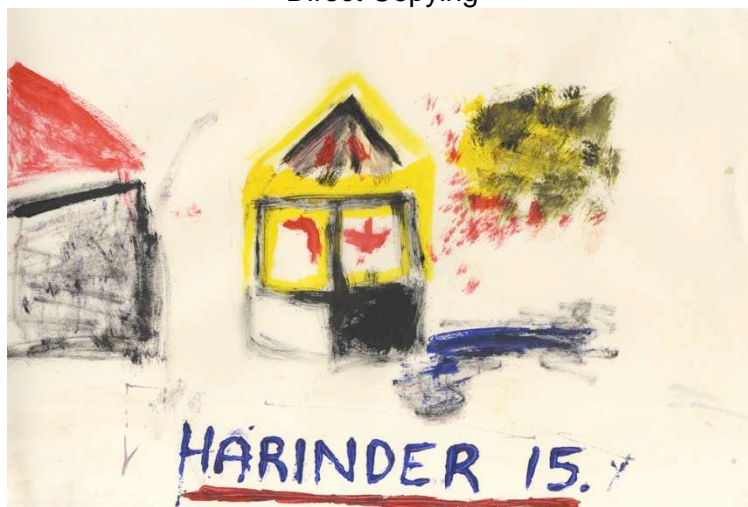
Word Pictures



Mind Pictures

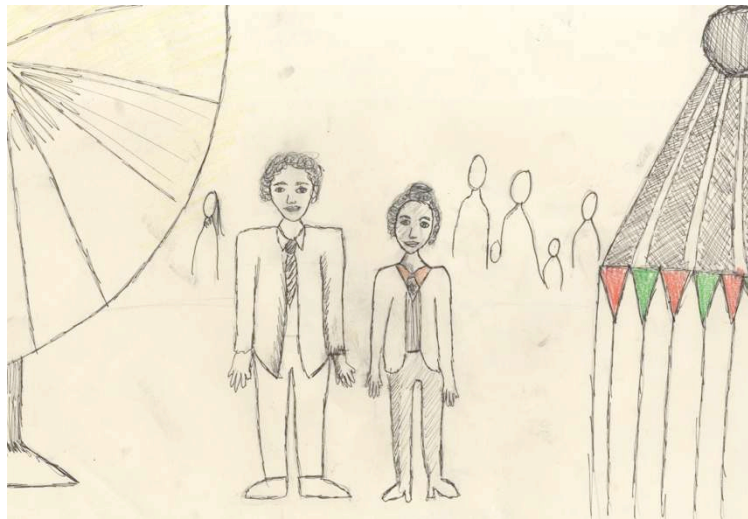


Direct Copying



Student 6: Age 15

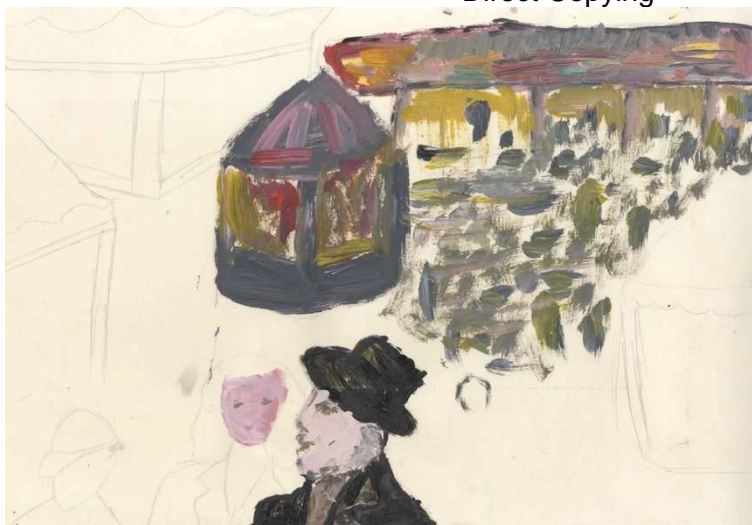
Word Pictures



Mind Pictures



Direct Copying



Student 7: Age 14

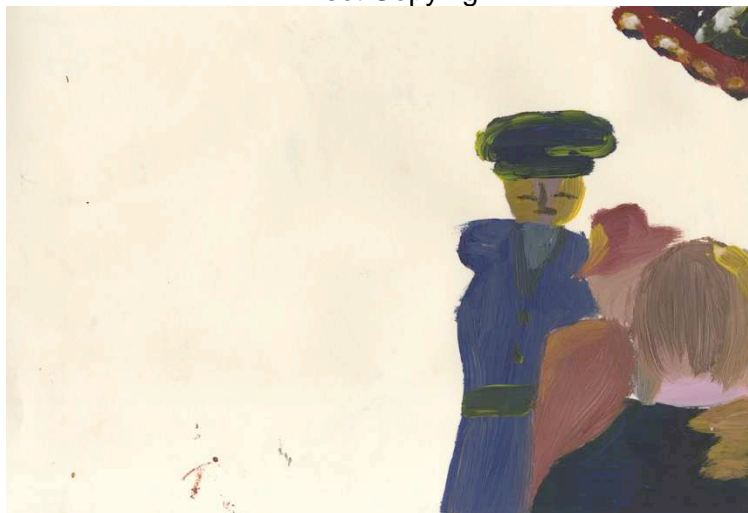
Word Pictures



Mind Pictures



Direct Copying



Student 8: Age 15

Word Pictures



Mind Pictures



Direct Copying



Student 9: Age 16

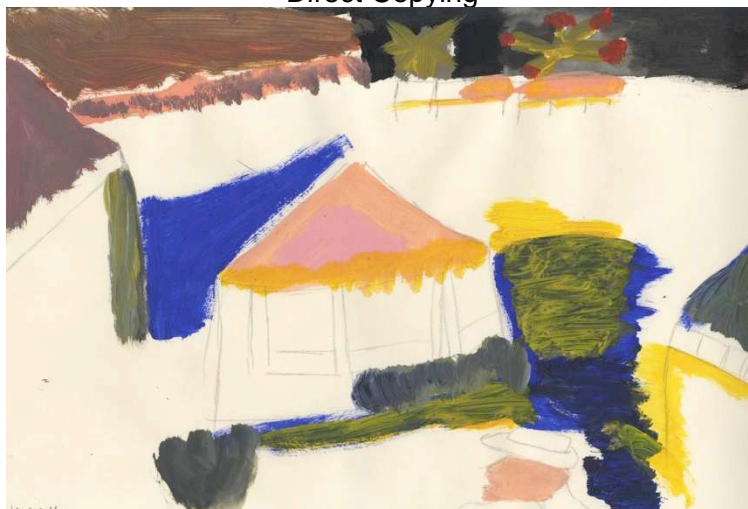
Word Pictures



Mind Pictures



Direct Copying



Student 10: Age 14

Word Pictures



Mind Pictures

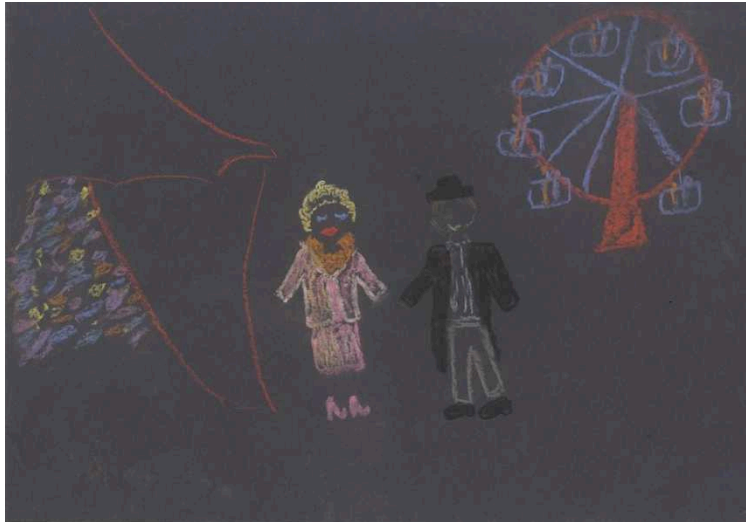


Direct Copying



Student 11: Age 15

Word Pictures



Mind Pictures



Direct Copying



4. Appendix Four: Promotion

4.1 Anthropologie Press Release

ADRIANA TAVARES RUGS

RUG DESIGNER AND MAKER

ANTHROPOLOGIE COLLABORATES WITH YORKSHIRE BASED DESIGNER FOR LONDON DESIGN FESTIVAL

To celebrate London Design Festival this year, Anthropologie's Regent Street Store will be showcasing Limitless Creativity, an exhibition by Yorkshire based designer Adriana Tavares.



LIMITLESS CREATIVITY BY ADRIANA TAVARES RUGS 19TH - 27TH SEPTEMBER

The Huddersfield designer and maker creates refreshing surfaces through hand tufted and crafted designs, embracing shape, colour and innovation, revolutionizing the perceptions of rugs and turning them into art. Focusing on the translation of drawings, Adriana hand tufts surfaces to create inventive, contemporary and stimulating outcomes. She pushes the boundaries of traditional flooring to create statement pieces that bring a space to life. Within the exhibition Adriana will be presenting previous work created on community projects and she will be introducing a collection of Rugs and Toppiece Footstools, New for London Design Festival.

Adriana's core passion lies within the interactions between art and craft education. Her promotion of art and craft education comes through her research into historic teaching methods, namely the Child Art Collection located in National Arts Education Archive at Yorkshire Sculpture Park. Tavares utilises these teaching methods in workshops, her practice and collaboration on community projects.

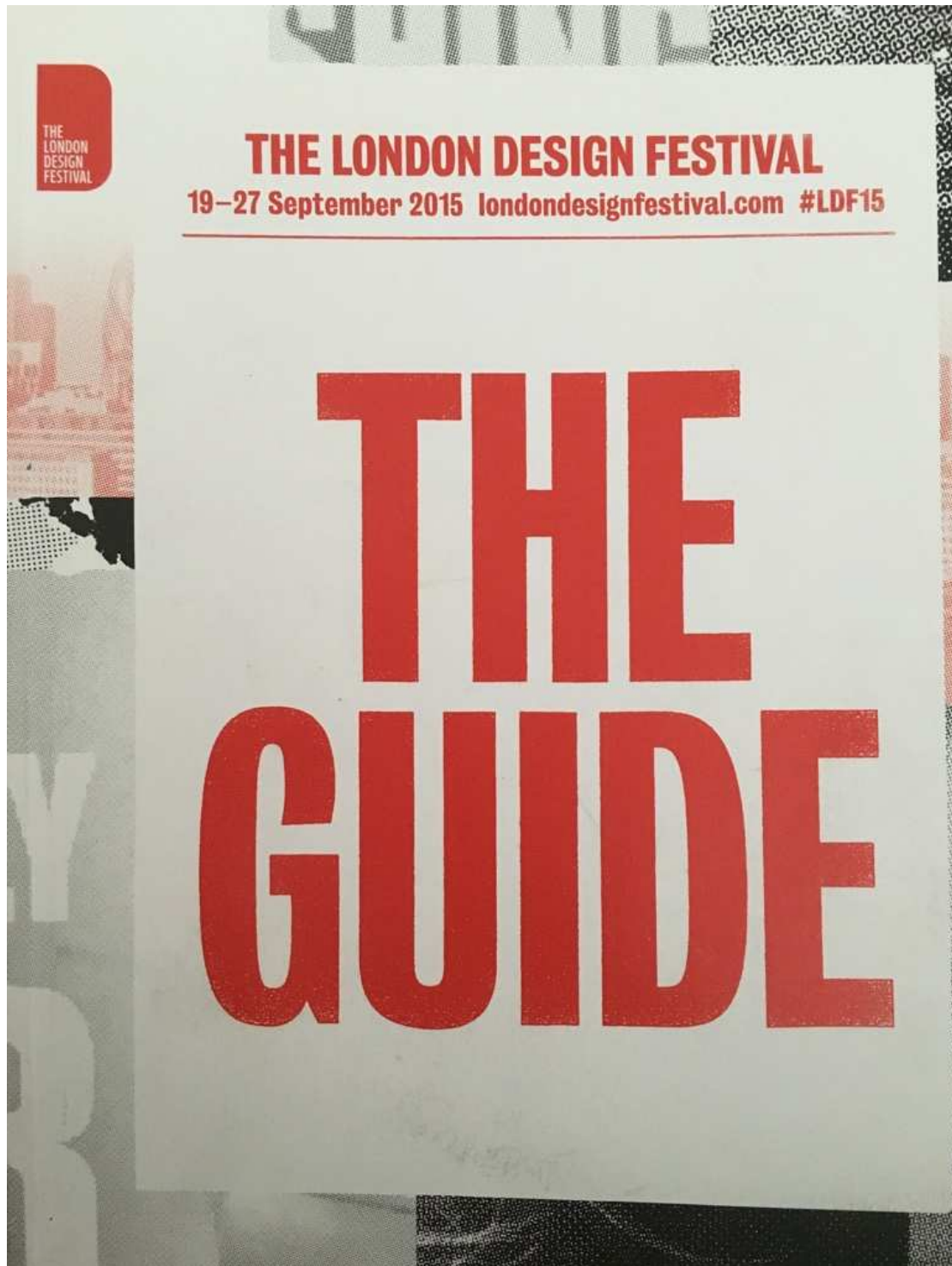
Alongside the exhibition in the Regent Street Anthropologie Store Adriana will lead workshops exploring drawing through the body using a variety of mixed media. There will be a series of short activities allowing the participants to explore their senses as much as possible whilst creating pieces of abstract artwork. The workshops are free to attend and will give you an insight into the drawing process that Adriana explores in her practice.

WORKSHOPS

Saturday 19th September at 11.00am - 12.30pm and 2.00pm - 3.30pm
Contact community@anthropologie.eu to book your place.

WWW.ADRIANATAVARES.CO.UK | ADRIANA@ADRIANATAVARES.CO.UK | +44(0)7511299772

4.2 London Design Festival



004

Another Country Dorset Series

19 20 21 22 23
24 25 26 27

18 Crawford Street
W1H 1BT
020 7486 3251
anothercountry.com
Baker Street
Mon-Fri 10am-6pm
Sat 11am-5pm
WiFi Available

Celebrating five years, Another Country presents a collection by guest designers reflecting the company's foundations in Dorset. Designers were invited to respond with a product to encompass the brand's ethos. Also, visit the website and store to discover the location of their private apartment.



005

Anthropologie Limitless Creativity by Adriana Tavares Rugs

19 20 21 22 23
24 25 26 27

158 Regent Street
W1B 5SW
020 7529 9800
anthropologie.eu
Oxford Circus
Mon-Wed, Fri 10am-7pm
Thu 10am-8pm
Sun 12pm-6pm
WiFi Available

Explore Limitless Creativity, an exhibition by Adriana Tavares, which examines the relationship between drawings, experimental shape, colours and techniques, resulting in hand-tufted works of art. Adriana will also lead drawing workshops, focusing on the body's form to create a mixed-media artwork.



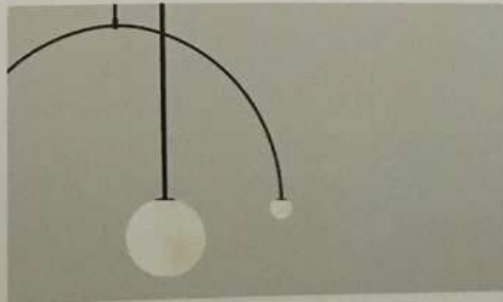
006

Aram Michael Anastassiades

19 20 21 22 23
24 25 26 27

110 Drury Lane
WC2B 5SG
020 7557 7557
aram.co.uk
Covent Garden/
Holborn/Temple
Mon-Wed, Fri-Sat 10am-6pm
Thu 10am-7pm
WiFi available

Aram Store presents new work by Michael Anastassiades. Launched at Euroluce 2015, the products will be shown as a collection for the first time in the UK. Products are from the designer's own collection and will also include pieces from his collaboration with Italian manufacturer Flos.



4.3. Cover Magazine



Drawing on inspiration

Adriana Tavares recently graduated from the University of Huddersfield with a BA Hons in textile crafts. She is interested in the connection between craft education and the translation of drawings into rugs, having curated the community 'if you can draw it, you can tuft it', which enabled young people to experience craft education outside school. Endeavours like these allowed her to develop her own practice of translating a drawing, watercolour painting or a textured piece of artwork into a rug. Adriana's bespoke hand-tufted rugs are made as a re-creation of freehand drawing. She is currently taking commissions for bespoke rugs while working on her Masters in research. www.adrianatavaresrugs.wix.com/ifyoucandrawityoucantuftit



Vital visions through Fogg

The Fashion Swatch Book by Marnie Fogg features more than 100 fashion designers and brands from around the globe, and over 1,100 images, making it one of the most wide-ranging books on fashion fabrics ever published. The diverse collection of featured samples ranges from historic fashion firms renowned for their traditional textiles to contemporary designers using cutting-edge technology to create collections. The factory photo-shoots are a definite highlight, featuring step-by-step photographs of the fabric production process, from screen printing to hand weaving. The book (published by Thames & Hudson, £29.95) provides a vital insight into the world of fabrics and manufacturing – an informative and inspirational aid for any textile aficionado.



Off the wall

Like many rug designers, Elizabeth Ashard takes her inspiration from the architecture and buildings around her. Two of the rugs from her collection *Scraffito* (translates as graffiti) are imbued with a strong sense of history. *Scraffito* (left) was the first in the series, and features an abstract landscape of buildings. The idea for this design came from the dungeons of the Doge's Prison in Venice, Italy, where prisoners from the 15th century were kept in cells under the castle. A prisoner had carved the drawing into his cell wall. The second in the series, *Scraffito II*, derives from another carving, this time from a wall of an ancient cathedral in Lucca, bearing the name Alfredo Meschi. The unanswered question surrounding these carvings and their creators gives rugs a sense of mystery and intrigue. www.elizabethashard.com

[Previews]

Design Fairs

London Design Festival

THE ANNUAL London Design Festival is the most important design hub in London as the world's most important design hub. The itinerary for this year's festival, on 19-27 September, is already shaping up to be a fantastic one. As usual, alongside the major fairs, there are a number of rug and textile events worthy of note. Textile artist

04 Chalks by Laura Slater
05 Durrut Peatry Mann
06 Cultivating a Sustainable Fashion Source for Peat Story

08

[Previews]

01

02



01 Reflections throw and blanket, Lorraine
02 Blue Flame by Kumi
03 Ten Edge rug (detail) Adina Tyroes Rupp

04

Designjunction London

06

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COVER readers can get 50% off entry tickets with the code DCOVER

4.4 Home & Antiques Magazine



Anthropologie will feature Adriana Taveres

DATES FOR DESIGN

September heralds new collections and brings London's prestigious design fairs. London Design Festival (19th–27th September) centres on the V&A, where exhibits include a Renaissance-inspired tile installation. At Syon Park, Decorex International will be underway (20th–23rd September), showcasing the latest interiors launches as well as the work of some of the best new craftsmen and women. Chelsea Harbour is home to Focus (20th–25th September), where interiors brands show innovative designs. Meanwhile, design will be appearing in shops – including at Anthropologie, Regent Street, where rug designer Adriana Taveres will have an exhibition of experimental hand-tufted pieces.

* londondesignfestival.com; decorx.com; dcch.co.uk



John Wells, Project, 1942

Coast to coast

Don't miss seeing St Ives and British Modernism, the bequest of artist George Dannatt and his wife Ann at the Pallant House Gallery. It includes a major collection of work by artists who made St Ives an artistic hub, ranging from works by Ben Nicholson and Patrick Heron to the Miro-esque canvases of John Wells (above). Terry Frost, the abstract artist whose centenary is this year, is celebrated by a display of key early pieces.

* Until 20th September. Pallant House Gallery, Chichester. 01243 774557; pallant.org.uk

TO THE POTTERIES

For six weeks the cutting edge of the ceramics industry sets up shop in the old Spode factory, Stoke-on-Trent, for the British Ceramics Biennial. The centrepiece is AWARD, a selection of ceramicists short-listed by Alun Graves, senior curator at the V&A, for a £5,000 prize. There will also be a display of new talent and a First World War memorial made of thousands of white bone china flowers.

* 26th September to 8th November. China Hall, Spode, Stoke-on-Trent. 01782 294634; britishceramicsbiennial.com



Work by Shortlisted artist Paul Scott



Star quality

Known for her head-turning roles as Scarlett O'Hara and Blanche du Bois, Vivien Leigh was Britain's first international film star. From 19th September, the first exhibition of her personal archive (purchased by the V&A in 2013) goes on display amid the antique interiors of the Treasurer's House in York. Included are books of cuttings, letters (from the Queen and Churchill) and mementoes of her life with her husband, the actor Laurence Olivier.

* Until 20th December. Treasurer's House, Minster Yard, York. 01904 624247; nationaltrust.org.uk/treasurershouse



ABOVE Vivien Leigh's scrapbook LEFT The star in 1935, by society photographer Sasha

4.5 The Yorkshire Post

said the consultancy, which initially focused on rural property, has developed full multidisciplinary services as a response to its clients' changing needs.

He told *The Yorkshire Post*: "As we've grown, our rural clients themselves have diversified. As a business, we've diversified to match their needs."

"To anticipate your client's needs you're always thinking a little bit ahead of the curve."

While rural and farming advisory services continue to be a core

and expanded through planning and development services, estate and asset management, business advice and management, commercial property advice and energy and project management.

In the five years since it launched its planning business, it has taken on seven planning specialists.

Its architectural consultancy in Bedale office accounts for around 15 per cent of turnover.

The firm has also seen an increasing demand for energy services and project management,

and said: "We've done a lot of work in energy across the region, particularly in East Yorkshire, including putting up single turbines for people and advising on energy."

"The market is moving rela-

As we've grown, our rural clients have diversified

Robyn Peat, managing director, George F White

ted. In the past has been more focused on wind, but there's an opportunity for us to get involved in other projects, as the needs of individual farmers, businesses and landowners become more sophisticated."

The consultancy is "one of the few" to provide pure independent advice on energy projects, he added.

"A lot of our competitors have arrangements with existing energy companies, finding sites and opportunities. We for the most

in 1989, before becoming a partner in 1992.

Earlier this year, he succeeded Hugh Fell, who left the consultancy after 20 years as managing partner.

Mr Peat said his own career has evolved in a similar way to the businesses of his clients.

"I've become more of a business person and less of a rural land agent over my career," he said. "That viewpoint is something that I believe our clients are very much looking for."

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CHANGING PERCEPTION: Adriana Tavares runs her own design business alongside studying a masters and working part-time at mental health charity Support to Recovery.

Graduate's work to feature at design show

DESIGNER ADRIANA TAVARES is set to have her work showcased at a prestigious festival later this year.

The 22-year-old University of Huddersfield graduate has been named as a featured artist at the London Design Festival.

Ms Tavares, who runs Adriana Tavares Rugs, was approached by global fashion company Anthropologie to join the event as part of their display, following success at similar showcases. The designer previously

appeared at the Great Northern Contemporary Craft Fair in Manchester and the New Designers exhibition in London.

She is now preparing to take a collection of 12 specially-designed Toppiece Footstools to the September event.

Ms Tavares produces bespoke hand-tufted rugs that "embrace shape, colour and innovation".

Ms Tavares said: "I want to change people's perception of what a rug looks like."

"It's not just a rug on a floor

it's like a drawing. They don't just have to be block colours and shaped like rectangles."

As well as her footstools and quirky rugs, Ms Tavares makes wall hangings and also creates

I want to change people's perception of what a rug looks like

Adriana Tavares of Adriana Tavares Rugs

unique pieces on commission, working closely with the buyer to design and make the finished product.

Ms Tavares had originally planned a career in teaching, but secured a Vice-Chancellor's Scholarship (MRes), after scoring more than 80 per cent in her undergraduate degree.

Much of the inspiration for her designs comes from research for the course, she said.

In addition to studying and her

business, Ms Tavares works part-time for mental health charity Support to Recovery, teaching creative workshops for adults.

Adriana Tavares Rugs was launched with support from the University's Enterprise Team, based in the Duke of York Young Entrepreneur Centre.

It assists enterprising students and recent graduates to develop business ideas through one-to-one support, skills events and in some cases, access to proof of concept funding.

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May 16 July 2015

GREAT

**SPECIAL
TICKET
OFFER**

Briefing

Consulting team ready to advise

ADVICE: KPMG's Enterprise practice in the North has launched a dedicated Consulting team, which will

Creating the right work setting may help boost your bottom line

Top Ten Tips

Andrew Stoddart, managing director at Vida Architecture, on



mirrors which help bounce light across a room and create the illusion of a larger office.
7. Creating green spaces within and outside office.



d young entrepreneur Adriana Tavares with some of her work.

Adriana's capital collection of rug designs aims to break new ground

A POSTGRADUATE researcher and local rug designer is appearing as a featured artist at the renowned London Design Festival with her exhibition titled Limitless Creativity.

After showing one of her collections at the Great Northern Contemporary Craft Fair and the New Designers exhibition last year, young entrepreneur Adriana Tavares was approached by the global fashion company Anthropologie, to display her work as their featured artist at the annual design festival which opens in London on September 10 and



Adriana's rugs heading for national stage

By Linda Whitwam

News Reporter

linda.whitwam@examiner.co.uk

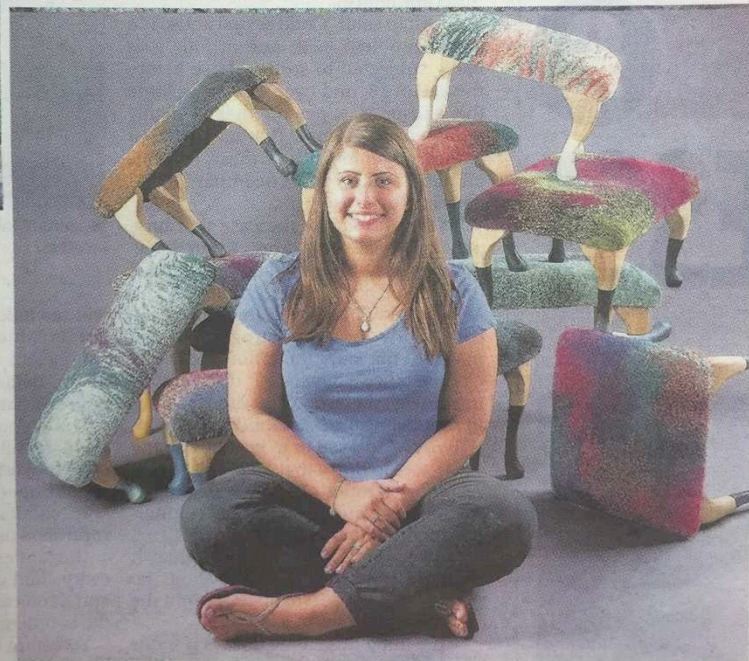
HUDDERSFIELD rug designer Adriana Tavares is about to make her mark on the national stage.

She has been chosen as a featured artist at the renowned London Design Festival, which runs until the end of the month.

After showing at the Great Northern Contemporary Craft Fair and the New Designers exhibition last year, young entrepreneur Adriana was approached by global fashion company Anthropologie to display her Limitless Creativity exhibition.

Adriana specialises in the creation of 'bespoke hand-tufted rugs that embrace shape, colour and innovation'.

On show in London are 12 'Toppiece' footstools and rugs specially



■ Rug designer Adriana Tavares from Huddersfield

M. TOWMSEND WWW.LOKIPHOTO.CO.UK

designed for the festival and work created on community projects.

As well as creating new pieces of work for the exhibition, she has also been running her enterprise and rug-making business, Adriana Tavares Rugs, based at Huddersfield

University's Duke of York Young Entrepreneur Centre in Firth Street, which has grown from strength to strength.

Adriana's passion is the interaction between craft and education. She has been working with the Child Art Collection located

at the Yorkshire Sculpture Park, West Bretton.

She runs workshops and collaborations with local community projects.

She said: "I want to change people's perception of what a rug looks like. It's not just a rug on a floor, it's like a drawing."

4.7 Topic UK





The University of Huddersfield is an inspiring, innovative provider of higher education of international renown. It has a national reputation in enterprise and innovation and, in the last five years, has been the recipient of the Times Higher Education's University of the Year Award and Entrepreneurial University of the Year as well as two Queen's Award for Enterprise. In 2015, the University was recognised with 5 star status by international ratings organisation QS Stars for teaching, internationalisation, employability and for facilities and access.

COURTESY: ADRIANA TAVARES

Annually, the University welcomes 22,000 students of undergraduate and postgraduate programmes across subjects coveting:

- sciences, engineering and IT
- health, education and social sciences
- business, management, law and accountancy
- architecture, design, humanities and the arts

One of the students to graduate from the University is Adriana Tavares. Postgraduate researcher and local rug designer Adriana appeared as featured artist at the renowned London Design Festival with her exhibition Limitless Creativity.

After showing one of her collections at the Great Northern Contemporary Craft Fair and the New Designers exhibition last year, young entrepreneur Adriana was approached by the global fashion company Anthropologie, to display her work as their featured artist at the annual design festival which opened in London on 19 September and ran until the end of the month.

Adriana, who specialises in the creation of bespoke hand tufted rugs that embrace shape, colour and innovation, exhibited a collection of 12 'Toppiece Footstools' and new rugs, especially designed for the festival as well as previous work she created on community projects. Alongside the exhibition, Adriana taught free workshops in the Regent Street Anthropologie Store, where there were a series of short activities which allowed participants to explore their senses as much as possible whilst creating pieces of abstract artwork.

Whilst the designer was busy creating new pieces of work for the exhibition, she was also running her enterprise and rug-making business, Adriana Tavares Rugs, which has grown from strength to strength and in turn has increased Adriana's confidence as a designer. "I want to change people's perception of

what a rug looks like," she said. "It's not just a rug on a floor, it's like a drawing. They don't just have to be block colours and shaped like rectangles."

As well as Toppiece Footstools and quirky rugs, Adriana makes wall hangings and also creates unique pieces on commission. This involves working closely with the buyer to design and make their dream product.

Adriana set up her business with the help of the University's Enterprise Team in The Duke of York Young Enterprise Centre. The team assists enterprising students and recent graduates to develop their business ideas through one-to-one meetings with their business advisors, a series of business skills events and where appropriate, access to proof of concept funding. This has also provided her with a professional base for the business, hot-desking and free use of the electronic facilities she needs to keep the business going.

However, life nearly threw Adriana in a very different direction as she originally wanted to become a teacher. It wasn't until the completion of her degree, when she was awarded the Vice-Chancellors

Fee Waiver for the opportunity to undertake a Masters by Research (MRes), which is only offered to students achieving marks over 80%, that Adriana decided she wanted to go on to further study and run her own business.

Although constantly busy, Adriana is pleased with the direction she has gone and says most of her ideas come out of the research for her Masters. "My core passion lies within the interactions between art and craft education and this is where I get most of the inspiration for my designs," she said. "For my MRes, I'm researching the value of children's art to promote art and craft education

The Department of Fashion and Textiles aims to be recognised global area of excellence in fashion / textile teaching and learning technology, innovation and research. It presents opportunities two closely related disciplines to develop and work closely together. The department has achieved recognition for its merging of traditional technologies and the new and digital technology and aims to further this reputation as well as being recognised for excellence in its craft, skill and business, promotion and marketing.



in the 21st century. Working with the National Arts Education Archive in the Yorkshire Sculpture Park, discovered teaching methods, from the Revolution of Child Art could rejuvenate today's teaching. These teaching methods focus on intrinsic values behind children and the way it should be taught harness the child's self-expression foster creativity.

"With the cuts to funding, child education is no longer the same. Children are taught just enough to get them a grade and as a result expression has gone. I am going to some of the important values a them to the 21st century," she said.

Adriana still has a real love for and whilst working part-time for mental health charity Support Recovery, she runs and teaches of their creative workshops for and works at The Packhorse C "I'm lucky enough that I now I absolutely love it!" To view I website and extensive portfolio www.adrianatavares.co.uk

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